

HOLLYWOOD'S FORTUNE TELLER FORECASTS THE FUTURE

PICTURES

Formerly MOVIE MAGAZINE

AUGUST



Is Ben Lyon a Sheik in the Studio? See Page 33

Inside Stories About the Stars - by Texas Guinan

The Dramatic Life Story of a Chinese Girl
by Anna May Wong

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DIOGENES has at last found his Honest Man—making the famous Durham-Duplex Blades. Now he is making a new search for men who want to be honest with themselves by using the Blades Men Swear By—Not At.

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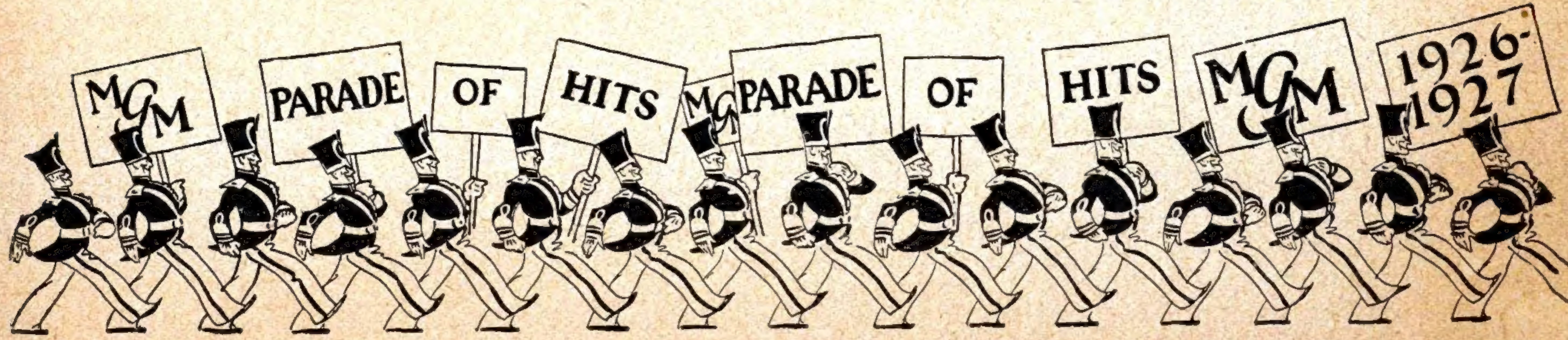


*Alice Terry
 as Freya
 Antonio Moreno
 as Ulysses*



A Metro-Goldwyn-Picture

"More Stars than there are in Heaven"



Cover Portrait of Blanche Sweet by Leo Sielke, Jr.

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These LaSalle-Trained Men Have Helped My Business Grow!

—Marshall A. Smith



Above—C. E. Veth
Traffic Manager

Below—I. A. Gould
Manager of Sales
for Michigan



Marshall A. Smith, Pres.

Columbus Plant
Smith Agricultural Chemical Company
Indianapolis, Ind. Columbus, O.



Two "Raises" Within Nine Months

"You'll be interested, I know, in the story of a middle-aged farmer who at 48 turned salesman and made good, thanks to LaSalle training in Modern Salesmanship."

"When I enrolled for LaSalle training, I had no idea of the benefits to be derived. My progress, however, has been steady—business has come easier—in fact I have increased my sales this past season 50%, and my salary has been raised twice since last October. Careful study of the LaSalle course has been a large factor in enabling me to do this, and I cannot praise it too highly."

(Signed) I. A. GOULD, Director of Sales for Michigan, Smith Agricultural Chemical Co.

A Salary-Increase of 200%

"When I took up your training, I held the position of Traffic Manager with the Smith Agricultural Chemical Company. As I progressed with the course I saw very clearly what a well-equipped traffic department could do for the company. My subsequent salary-increase of 200% is directly due to the successful working out of this undertaking—and that, in turn, is due to the hard work, study and application which I gave to your training in Traffic Management. Your course is one of the most complete in its line; and in technical information it far surpasses any other I have seen."

(Signed) C. E. VETH, Traffic Manager, Smith Agricultural Chemical Co.

Why I. A. Gould Received Two "Raises" and C. E. Veth a Salary-increase of 200%

FROM the great plants of the Smith Agricultural Chemical Company, at Columbus and Indianapolis, thousands of tons of fertilizer, animal foods and acids—six widely diversified products under the brand name Sacco—are shipped to all parts of the United States.

To sell products of this character and to arrange for their economical transportation calls for ability of a high order. Half-knowledge, snap-judgment, guess-work, quickly spell defeat for the man and heavy losses for the company.

Marshall A. Smith, head of this great enterprise, knows the importance of training—recognizes what it means to have in his employ LaSalle-trained men.

One of his employees—I. A. Gould—had been a farmer in Central Michigan. At the age of 48 he began with this company as a salesman—enrolling at the same time for LaSalle training in Modern Salesmanship. Within three years he had topped the list in Michigan and had been given entire charge of sales in that state, with a crew of men under his direction. In July, 1925, he writes, "I have increased my sales this past season 50%, and my salary has been raised twice since last October."

Another of Mr. Smith's employees—C. E. Veth—saw the need for a properly equipped traffic department—this as a result of LaSalle training in Traffic Management. So successfully did he put it into operation that during the year 1924 errors

in freight bills totalling \$10,600 in overcharges were detected and corrected before payment was made. To LaSalle, in a large measure, he directly credits a salary increase of 200 per cent.

"We can only attribute the rapid success of these two men," writes Mr. Smith, "to their energy and initiative, together with the practical knowledge gained thru the pursuit of LaSalle training."

Send for Free Copy "Ten Years' Promotion in One"

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Camera Scoops



(Below) Of course he is as handsome as a Russian Grand Duke should be in "The Midnight Sun"; but where is our roguish, Irish Pat O'Mally?



PHOTOGRAPH BY WM. A. REES

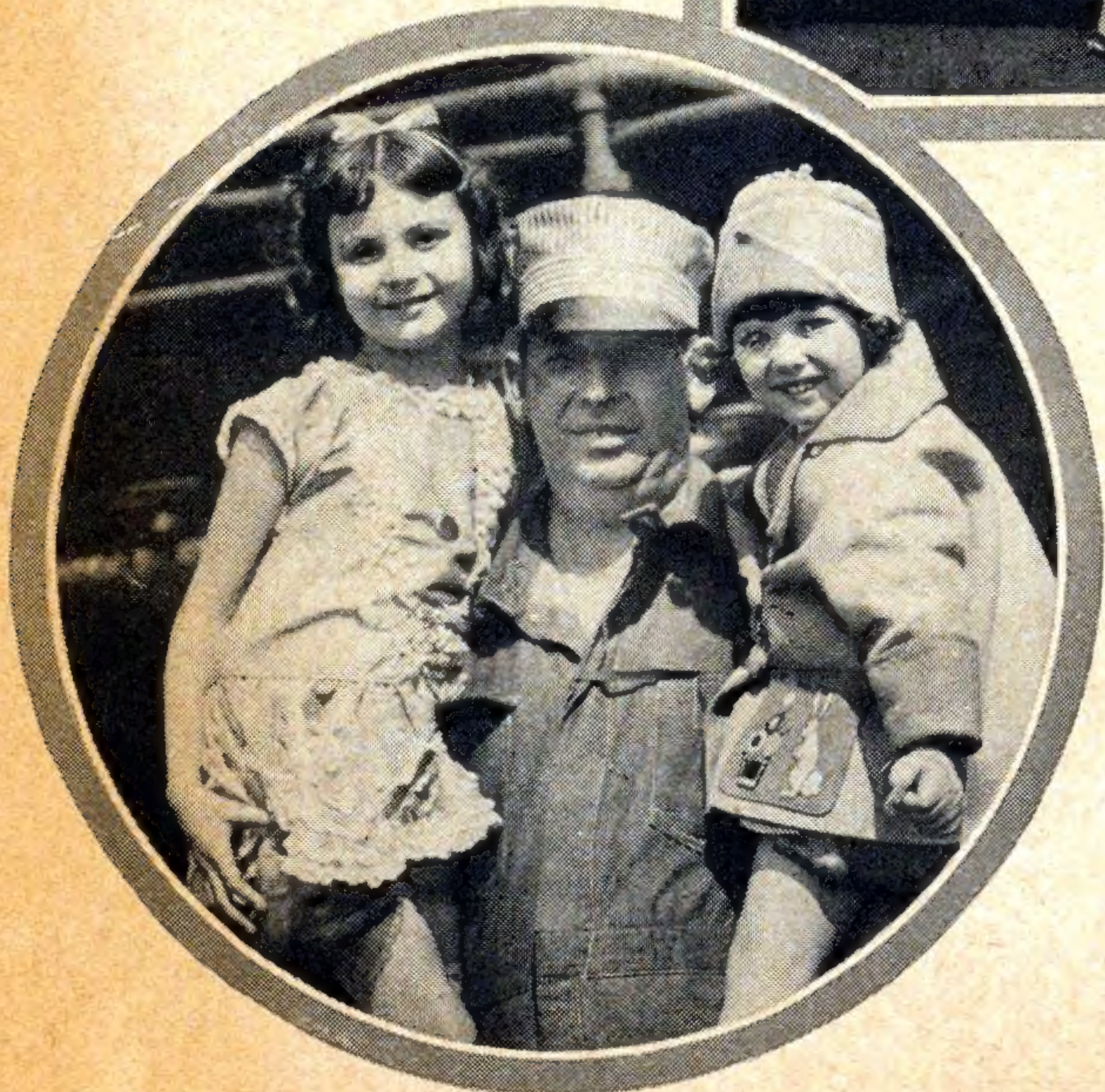
Ernst Lubitsch, director, and his wife invaded Chinatown and shattered a tradition or two. They were admitted back stage and for the first time induced a Chinatown stage star to pose

Pity the poor bandit when Dorothy sets her eye on him. Miss Devore has recently joined the flying squad since open season has been declared on bandits in Hollywood.



Two million dollars worth of babies in one fireman's arms. When Irene Butler, winner of the Metro-Goldwyn-Mayer "Million Dollar Baby" contest in New York, arrived in Los Angeles she was met at the train by Joyce Coad, west coast winner. Joyce has just completed her role in "The Scarlet Letter"

Louise Fazenda whispers some delectable bits to Jean Hersholt. From the apparel worn in this picture we'd almost bet any one could guess the title is "The Old Soak"



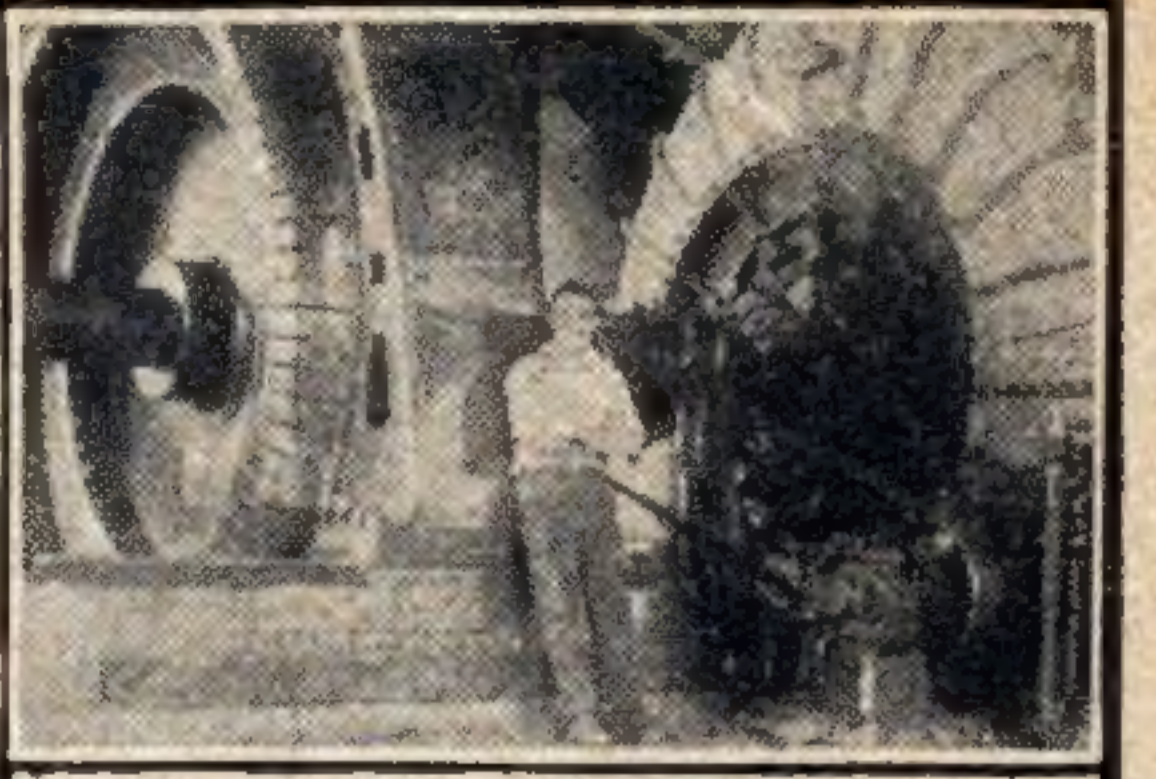
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The Bust

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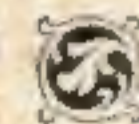
RENEE ADOREE, who fairly leaped into fame with her portrayal of the French girl in "The Big Parade" has been granted her freedom from Tom Moore, one of "the Moore Brothers." Moore and Renee were married in 1924, but soon decided that wedded bliss for them was not possible. Miss Adoree filed a petition for divorce last July charging her husband with cruelty. However, before the decision was reached she changed it to desertion.

It is rumored that Gaston Glass will soon be the lucky man. Whether or not they wed is a question but mutual friends say there is a strong attachment at least.



FEDOR CHALIAPIN, the famous singer, is again threatening to take a fling at the movies. He has been offered an opportunity to play the leading role in "Don Quixote." As soon as he fills an operatic engagement in London and another in Australia he hopes to begin work in the new field.

Chaliapin it will be remembered is by no means a lightweight. At present he tips the scales at 230. He says that it will be a simple matter to loose twenty pounds. At that he will most certainly appear much too stout for the camera.



REPORTS PERSIST that Aldrich Peck a young man both wealthy and socially prominent of Los Angeles, is engaged to Patsy Ruth Miller.

Young Peck and Pat are seen much in each other's company and Peck is said to have taken Miss Miller with him into the exclusive circles of Los Angeles. Her introduction has been so well accepted that Miss Miller has obtained the consent of a number of social lights to appear in a film in which she will

(Continued on page 8)



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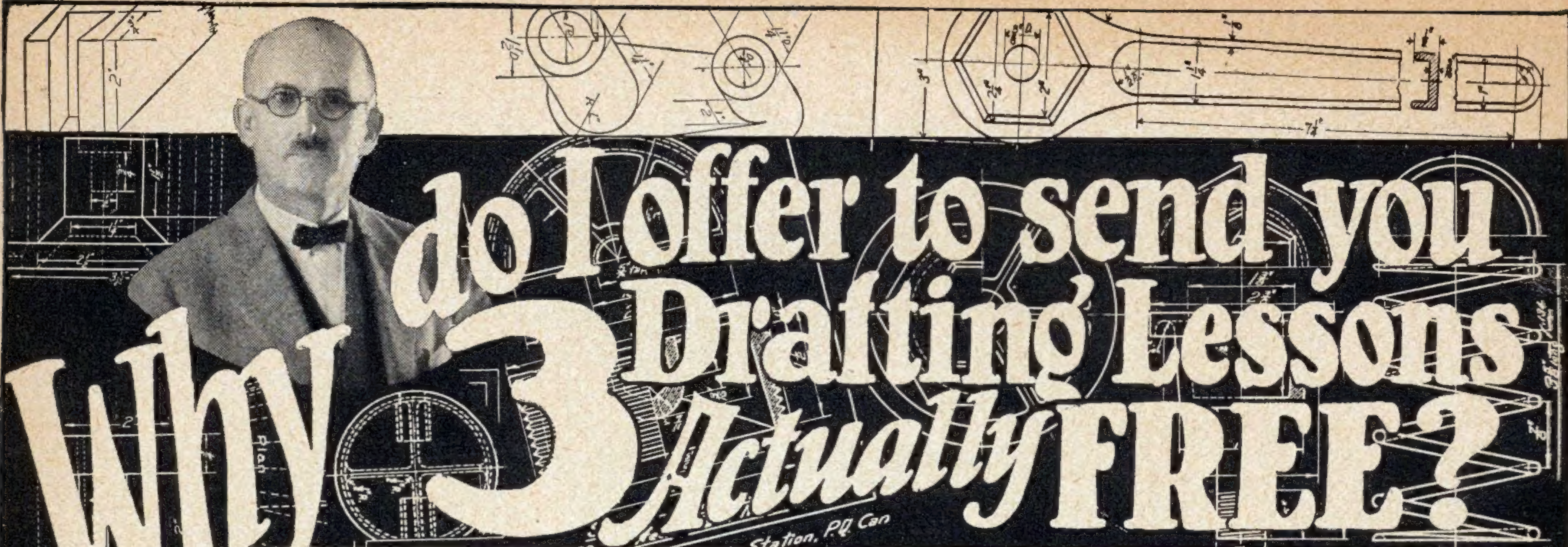
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J. E. Smith, Pres.

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Macfadden Publications, Inc., Dept. P.-8, 1926 Broadway, New York

(Continued from page 6)

be the only professional member of the cast.

News of the friendship of Peck and Miss Miller came close on the heels of the announcement of the engagement of Donald Ogden Stewart, the humorist to a Santa Barbara society girl. Stewart was at one time very attentive to Patsy Ruth.

LOUISE FAZENDA and Willard Louis were promised starring comedy vehicles some time ago by Warner Brothers. They have been anxiously awaiting their first production—but no more so than we.

"The Gay Old Bird" which most certainly means Willard, has been assigned them. This should be a regular laugh fest.

AT LAST "The Flaming Frontier" the picture the late Thomas Ince was to have made on a pretentious scale has been started. The story deals with the hardships of the building of The Missouri Pacific Railroad as they forced their way west despite the warring Sioux Indians.

William Boyd and Marguerite de la Motte are to be featured. Other members of the cast are, Jack Hoxie, Gladys Brockwell and J. Farrell MacDonald. The death of Mr. Ince postponed the making of this picture. Had it been made when he hoped, it would have preceded "The Iron Horse" and other pictures of similar nature.

JANE JENNINGS, perhaps better known as "The Cameo Mother of the Screen" has added one more son to her screen family in the person of George Walsh, who plays the lead in "The Kickoff" being directed by Wesley Ruggles.

Miss Jennings recently appeared in "The Savage" with Ben Lyon.

"THE AMERICAN TRAGEDY," Theodore Dreiser's novel is causing much trouble. First it was decided that D. W. Griffith would be the man behind the megaphone. But Paramount "powers that be" suf-

(Continued on page 10)

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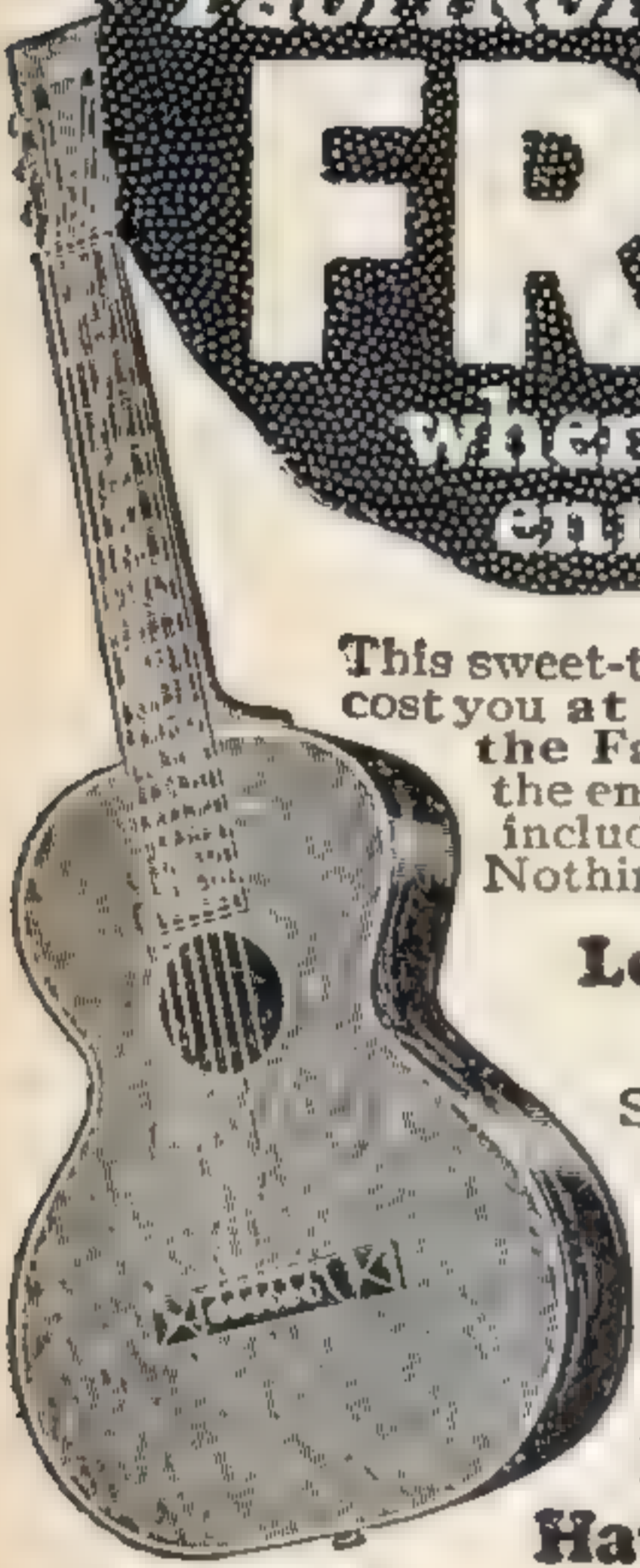
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(Continued from page 8)

ferred a change of mind. Then Monta Bell, the man who believes in going after that which he wants, put in his bid. But he found that Mal St. Clair had already asked for the task and was apt to win the prize.

Friends of Bell who say he is always lucky, claim that this instance is no exception. They contend he is lucky because filming a picture which involves so vital a problem will certainly be a risk. Directors consider it a thankless job at best.



NOT FOR MANY MONTHS have Mary Brian and Betty Bronson been working at the same studio. These two young ladies who got their start together in "Peter Pan" have been borrowed by First National to play with Ben Lyon in "The Ex-Duke."

Betty and Mary are both very enthusiastic about working together again.



BELIEVE IT OR NOT in the big cities it is the men who are movie mad rather than the women. The applications for entry in The Paramount Picture School proves this. In the small towns the girls outnumber the boys.

Rather interesting!



ALL OF THIS GOSSIP about trouble in the family of Marion Nixon and Joe Benjamin is the bunk—according to the two parties concerned. Marion and Joe have been enjoying a vacation in New York for some time but a telegram from Hollywood to Marion brought it to an end.

"Regret to interrupt vacation. Return and start work on 'Taxi, Taxi.'" That is that! Camera calls must be heeded!



GOOD LUCK has certainly courted Georgia Hale since the day she was selected by Joseph Von Sternberg to play in "The Salvation Hunters." That she was selected as Charlie Chaplin's leading lady in "The Gold Rush" is quite a familiar fact. But few are aware that after the making of "The Rainmaker" for

Famous Players this company decided that she should not be at large any longer. They immediately offered her a contract, which she accepted.

There was much speculation concerning the leading feminine role in "The Great Gatsby." First, Florence Vidor was considered but she had been promised stardom. A few days ago Herbert Brenon wired Georgia that she was the lucky lady and to report at once at the eastern studio. Neil Hamilton will also play an important part in the popular story.



WHAT'S A SCRAP of paper between friends? Tom Mix feels that way about having a contract with Fox, his producing company. Years ago, ten to be exact, Mix made "Cupid's Round-Up," for Fox and since that time William Fox has torn up Tom's contract five different times, giving him more money in each instance.

"If it wasn't considered necessary to have a piece of paper," said Tom, "I would never bother but you see Mr. Fox has to have something to show his board of directors. As it is, most of our arrangements are made over long distance telephone."

Imagine such friendship existing between player and producer!



FOOTBALL IS CERTAINLY coming into its own, cinematically speaking. Richard Dix some time in the future will make "The Quarterback," a story of the gridiron. Red Grange the famous football star will at last make his screen bow in "The Halfback."

When Grange reached the zenith of his gridiron career an enterprising producer signed a contract with the player which called for a sum far too fabulous to be true. Later the company filed bankruptcy.

Grange's new contract for one picture is with F. B. O. The remuneration may not be so flattering but the picture is certain to be made!



THERE'S SOMETHING rotten in Denmark! Several days ago Mrs. Emma Dane, wife of Karl Dane,

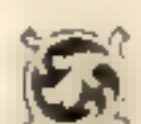
who came into prominence with his role of "Slim" in "The Big Parade," called to the attention of the ever-listening public that despite the fact that her husband drew a weekly pay envelope for the sum of \$500 a week she was still forced to hold her post as maid in the home of Kathleen Clifford. She also stated that to her knowledge her husband had a generous bank account which he refused to be generous with.

Mrs. Dane filed a suit for separation and asked for a separate maintenance. A week following this Karl filed suit for divorce claiming desertion.

At present Karl is busy working on "The Red Mill" and "Bardelys, the Magnificent."



ONCE MORE Agnes Ayres will play opposite Rudolph Valentino! John Considine Jr. who is producing "The Son of the Sheik" decided that one of the scenes of "The Sheik" should be made a part of the present picture. It took much persuasion before Miss Ayres promised to play the role as she did years ago with Rudy. There will be cutbacks in the romance of the mother of the Sheik and who better than Agnes could portray the role?



ONCE MORE there is a rumor in Los Angeles that United Artists and Metro-Goldwyn-Mayer are planning an amalgamation. Some months ago when the merger was complete save the actual signing of names, Charlie Chaplin opposed the move. Joseph Schenk was heartily in favor for he considered that by releasing through Metro much would be saved in the distribution of his pictures. Douglas Fairbanks agreed and so did Mary Pickford. But Chaplin refused to consent.

However it is believed that Chaplin is undergoing a change of mind. But we doubt it.



THOSE WHO HAVE been fortunate enough to see "Charlot's Review" on Broadway remember the vivacious Beatrice Lillie. Beatrice has long been flirting with the films—we have been hoping she would take them seriously.

A rumor came to us a few days ago

Most Astounding Beauty Miracle of the Century!

"Marvelous!" "I cannot believe my eyes!" "It's the most astounding thing I've ever seen!" "How in the world is it possible!"

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that she and Edward Everett Horton would be co-starred by Universal in "Taxi, Taxi" an exciting murder mystery story by Arthur Stringer. Miss Lillie who is Lady Peel in private life has an engaging personality. If the camera catches half of her charm we will be delighted.

THE ROAD TO STARDOM is often via the comedy route but as soon as the heights have been attained most stars have a hankering to try the old game again. Norma Shearer can hardly wait to film the Belasco comedy in which Ina Claire starred, "Polly With a Past."

Hope Hampton some years back also played the role of Polly. But her direction was bad and the production as a whole proved anything but worthy of the original. However Miss Shearer promises to do her best—and that should be quite sufficient.

LILA LEE has been vacationing with her husband. She accompanied her husband James Kirkwood to San Francisco where he was heroing for Laura La Plante in "Butterflies In the Rain." Lila reported a splendid time and says the ideal way to take a vacation is to go on location when one is not working in the picture.

THE LONDON press made many hostile comments about "The Big Parade" but never did they question the pictorial merit of the production. They didn't quite like the spirit of the thing but they were fair enough to accord it its just dues.

SHORTLY AFTER Famous Players had promised to star Florence Vidor it was announced that she would play in "The Great Gatsby." And everyone who has read the novel by Fitzgerald or seen the stage version by Owen Davis knows that it is a man's story. The feminine lead has precious little chance. Miss Vidor objected and was withdrawn.

After looking about for a suitable vehicle for Florence "The Wheel of Life," Elsie Ferguson's stage play was selected. This means that Miss Vidor will be compelled to forego a planned trip east. She will begin work at once.

AFTER TAKING several tests, Samuel Goldwyn has decided to feature Constance Howard, sister of Frances Howard, his wife. Miss Howard will also be farmed out for experience.

CLAIRE WINDSOR was all ready to begin work on "The Little Journey" when she was told that she would make "Tin Hats" instead. In all probability Conrad Nagel will play opposite her. They make a nice team. Don't you think so?

WARNER BAXTER is to be "The Great Gatsby" after all. This part is without a doubt one of the juiciest screen plums of the year. It was his excellent work in "The Runaway" and "Aloma of the South Seas" which won him the coveted part.

This means that Mr. Baxter will have to withdraw from the cast of "Glorifying the American Girl," leaving only William Collier Jr., Georgia Hale and Louise Brooks to carry on the mission of the glorification of the American girl.

"The Great Gatsby" is, however, a much better opportunity for Baxter than the Ziegfeld film.

IF THERE IS a person, professional or otherwise, who has a face which resembles, or can be made to resemble that of Theodore Roosevelt, it will certainly prove to be his fortune for at least a year. There are two fat jobs awaiting him. Famous Players has been searching for such a person to play in "The Rough Riders." And now Warner Brothers are asking for one to play the same role in "Across the Pacific" a story of the Spanish-American War.

Other historical characters which are needed are, a General Frederick Funston and an Admiral Dewey.

ACCORDING TO RELIABLE SOURCES Ben Turpin, the screen comedian will wed again. Ben's wife, who was an invalid for many years, died a
 (Continued on page 15)

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Vivid, Mystic, Gripping Tales of Spirits, Spooks and Ghosts

THE ghosts of the past surround the present. Wherever you go, whatever you do, your steps—your actions—are shadowed by intangible, phantom shapes. You can never escape them. In the midst of life you walk with the eerie shades of an astral universe.

The one great mystery that science does not solve—does not fathom nor explain—is the mystery of the spirit world about you.

The voice that reaches your ears out of nothingness—the clammy touch of a spectral hand brushing your cheek with phantom fingers of fog—the unmistakable presence of an unseen, unwelcome companion forever at your shoulder—all bear witness to the great puzzle of the spirit kingdom.

The blood-congealing, moaning, nerve-shattering wail of a pre-funeral banshee sifting from the chimneyplace of a darkened cottage—the abysmal horror of phantom manacles a-clank in the Stygian recesses of an abandoned cellar at midnight—the ghostly, nocturnal dance of shroud-clad ghouls among the tottering tombstones of a gruesome graveyard—the thirsty shriek of vulture vampires hurtling through space towards their ghastly business—these things burn and sear the memory.

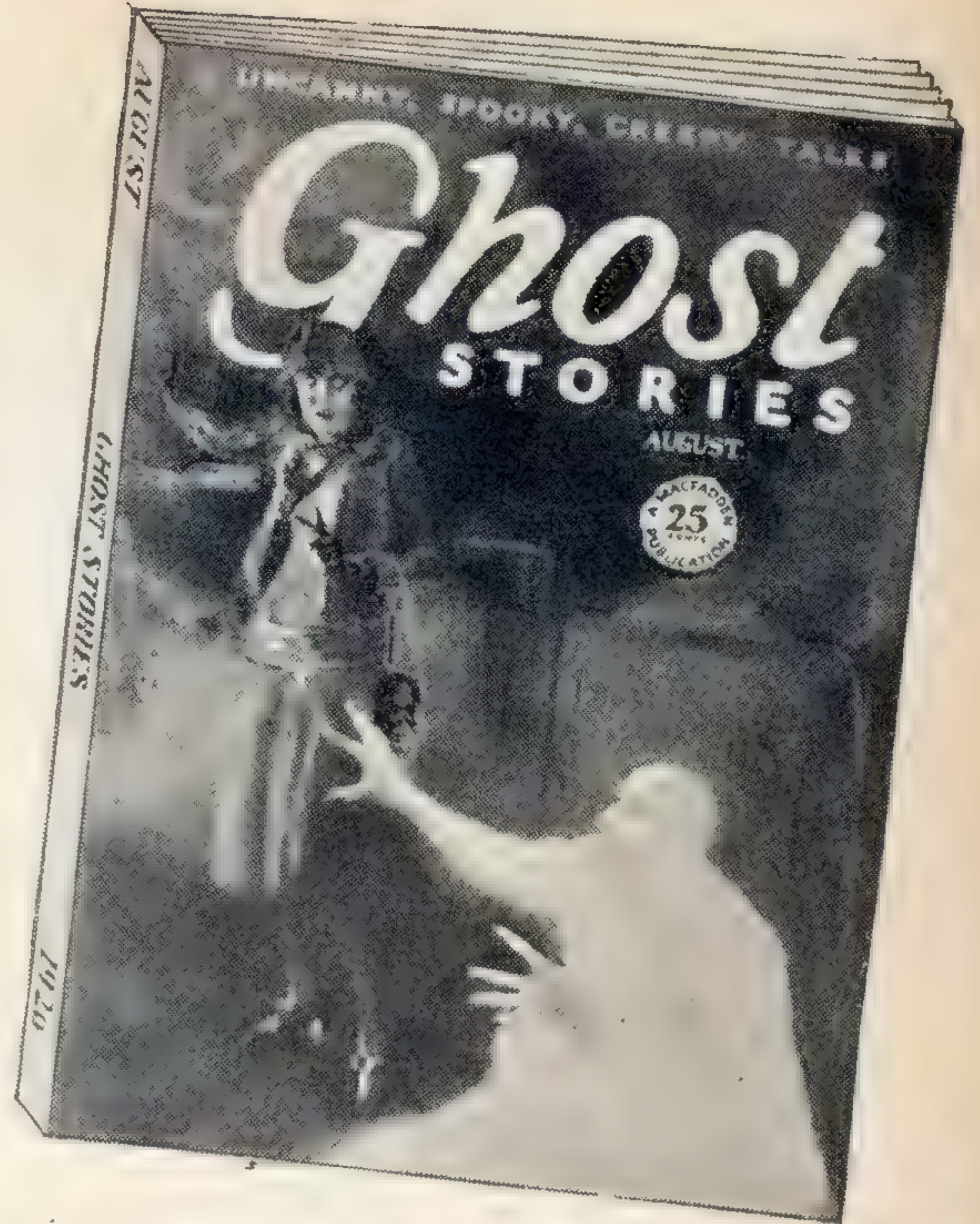
The sudden opening of locked doors, unlatched by groping fingers which boast no flesh—the scurrying patter of ghostly feet that leave no footmarks over dusty floors—haunting shapes that mock and evaporate as you would grapple them—piercing sobs of anguished torture that vibrate searchingly through walls of solid masonry—the sickening, grisly, morbid spectacle of one struck down by unseen weapons—these are the things that remain obscure, the mysteries of life, the things that turn the hair grey overnight.

Of course such tales of spirits, apparitions, the supernatural, fascinate you. They are of mystery and mystery is in your blood. That is why *Ghost Stories*—the new magazine which teems with tales of vaporous, vanishing visitants—will thrill you, will send tremors of excitement catapulting along your spinal chord in a riot of apprehension, suspense and astonishment.

The August issue—another great number of *Ghost Stories*—awaits you at the news-stand today. Get it. There is no other magazine like it. Add it to your reading without delay!

Special Offer

You owe it to yourself to enjoy these tales of mystery. If no news-stand is convenient, you can obtain them by mail—at a saving! Use the coupon at the right.



Partial Contents of the *AUGUST ISSUE* of *Ghost Stories*

- The Return of Paul Genstare
- The Man Who Killed a Ghost
- Told by a Talking Table
- Hidden in Hollow Men
- Out of the Whispering Night
- The Mystery of the Pilotless Plane
- The Ha'nts of Amelia Island
- On the Evidence of Phantom Photos
- The Phantom of the Fifteenth Floor
- The Girl Who Lived with the Dead

Ghost STORIES

August Issue Out Now

MACFADDEN PUBLICATIONS, Inc.,
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1926 Broadway, New York City

Enclosed find \$1.00, for which please enter my name for five months' subscription to *Ghost Stories* beginning with the current issue. This is in connection with your special introductory offer.

Name.....

Address.....

(Continued from page 12)

year ago. The future Mrs. Turpin was a nurse at the California Lutheran Hospital when Turpin met her. She was very solicitous about the welfare and recovery of the late Mrs. Turpin. A fast friendship was formed. Following Mrs. Turpin's death it developed into a romance.

The name of the young lady has not been obtainable but friends around the Sennett lot say that it is generally known that the girl has been wearing a solitaire for several weeks.

AS SOON AS Madge Bellamy gets back from Europe there will be a nice role awaiting her at the Fox Studio. Madge has long wanted the role of the wire-walker in "The Monkey Talks," now she has been assured that it is to be hers as soon as she shakes Europe's dust from her shoes.

Jacques Lerner, who played the monkey in the stage version, will appear in the same role in the screen version.

IT MAY OR MAY NOT be true! But mutual friends are prone to accept as truth the rumor that Mary Brian and William Haines are engaged. At least neither denies the charge.

William and Mary recently played together in "Brown of Harvard."

EVERY MONTH we have given out a new announcement about the role of Romeo in "Romeo and Juliet." So far we have been informed that Andre Mattoni and Norman Kerry each had been named for the coveted role. The latest to be selected is Raymond Keane, the handsome lad who according to many critics flopped in "The Midnight Sun." Mary Philbin as Juliet remains unchanged.

BRYANT WASHBURN, the arch villain of years past, will return to his first love. When the movies were in their infancy he was the Roy D'Arcy of his day. Cecil B. De Mille has secured Washburn's services to practice his old vices in "Young April."

I offer you a chance to make \$100 a Week!



Simply by handling my business in your locality

I NEED 700 men and women. I need them right now. I need them in every locality in the United States. If you are interested in a high-grade, clean-cut proposition that will bring you an income of \$100 a week, I am ready to make you an offer. I don't care what your age, experience or schooling has been. I need men and women who are ambitious and energetic.

I will give you the same opportunity that enabled Christopher Vaughn to suddenly increase his income to \$125 in a single week; the same offer that caused Frank M. Brown to increase his earnings from \$25

a week to \$27 in an 8-hour day; the same offer that brought John Scotti \$97 in his second week; and that enabled Mrs. K. R. Roof to make \$50 a week in her spare time and \$15 in a single afternoon. Yes, you today could be making profits like these. The opportunity is waiting for you. If you want it, write to me at once.

Here Are The Facts

We are the originators and the manufacturers of the famous ZANOL line of products. You have heard of these products before. You have seen them advertised in The Saturday Evening Post and other leading publications.

We have hundreds of thousands of customers located in every city, county and community in the United States. Our established customers bought more than ten million ZANOL products last year. The enormous demand for ZANOL products is already established in every community.

How You Can Earn \$100 A Week

With the tremendous growth of ZANOL business, we find it necessary to appoint one man or woman in each community in the United States to serve as our representative and handle our business in that locality. ZANOL products are never sold in stores. If you become our representative you will be given a generous profit on all the business that comes from your territory.

Makes \$47 in One Day

That's all there is to it. It is your chance to make \$100 a week in the easiest and most pleasant work that you have ever done. You will be amazed at how easy it is—at how quickly the money rolls in. This year the ZANOL representatives will make more than two million dollars, and you will have an opportunity to get your share of this tremendous profit. You will have the same oppor-

tunity as Henry Albers, who has made as much as \$125 a week, and even \$47 in a single day.

No Capital Or Experience Needed

We furnish the most complete equipment for doing business. We tell you in detail exactly what to do. We make it easy for you. Everything is so clear and simple that within one week you can be making big money.

\$27.35 Profit in 10 Hours

Del Hebert, N. Y., made as much as \$27.35 profit for 10 hours' easy, pleasant work. Clarence T. Stites, Ill., became a ZANOL representative only a year ago. Today he has 1,000 customers who regularly order from him. He finds it easy to clear as much as \$27 a day.

I will show you how you can make from \$8 to \$10 a day as our representative just in your spare time. I will show you how A. C. Adams of Georgia made as much as \$24 a day; how Frank Woodal, of Pa., made \$10 clear profit the first five hours; and how this same proposition has brought hundreds, yes, thousands of dollars of profits to men and women.

Send No Money

I will give you all the details. I will show you how you can make at least \$100 a week, or from \$8 to \$10 a day in your spare time. I will show you how you can establish yourself in a permanent, profitable, honorable, pleasant and fascinating business, that will bring in a bigger income than you ever thought possible.

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Dear Sir: I want to know how I can earn \$100 a week as the ZANOL representative in my locality. Send me all the facts about your money-making proposition, without cost or obligation.

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This Car GIVEN!



We want to help you in every way to make large profits and we offer to provide a Hudson Super-Six without any expense to you whatever. Mail the coupon for details of the plan that will give you this new six-cylinder closed car without expense and an income of \$100 a week, or more.

If You Enjoy True Stories You Will Enjoy True Story Films

TRUE STORY magazine and its companion publications, True Romances, Dream World and True Experiences have proved beyond all doubt that a true story is more powerful, more compelling, more deeply interesting than any fiction tale can possibly be.

And since a motion picture is only another way of telling a story it is equally true that a picture based on a true story is more true to life and therefore more absorbingly interesting than pictures based on tales of fiction.

It could hardly be otherwise that among the vast number of true stories necessary to the publication of four great true story magazines some should be peculiarly well fitted for filming.

We have always wished to film them and now after long and careful preparation True Story Pictures are a fact. Already four great true pictures have been completed, motion-picture masterpieces which will hold you spellbound just as the printed versions of the same stories held you spellbound when you read them in True Story or True Romances. Undoubtedly you remember them, "Wives At Auction," "Broken Homes," "The Wrongdoers," all of which ran recently in True Story magazine and "False Pride" which appeared in True Romances a few months ago.

As one of the great Macfadden reader audience we are sure that you will enjoy True Story Pictures more than any other pictures you have ever seen. Arrangements are now being made for their distribution on a nation wide basis. In all probability they will soon be shown in your vicinity.

In the meantime there is something you can do to make doubly sure that you will



"WIVES AT AUCTION"
Probably you remember these scenes from "Wives at Auction," in which Edna Murphy, under the splendid direction of Elmer Clifton, makes live before your eyes the glorious story of triumphant love which held millions spellbound in the March, April, May and June issues of True Story Magazine



be given the opportunity to see them. It is natural that any exhibitor will contract for a picture, much more readily if he is certain that a large number of people in his district are anxious to see it.

Therefore we ask everyone wishing to see True Story Pictures to sign and mail the below coupon to us. They will be carefully sorted and when the distributor's representative talks with your near-by theatre managers the coupons will be displayed as evidence that many local people are familiar with True Story Pictures and willing to patronize the theatre in which they appear. We have already received thousands of similar coupons and found them to be very effective. Will you not sign the coupon and send it to us today, being careful to write the name of your favorite theatre upon the designated line?

We Welcome Your Suggestions

When you see these pictures remember that we wish to make True Story Pictures examples of photoplay perfection. To do this we ask your co-operation. We want the viewpoint of our patrons whose helpful suggestions already have aided in making TRUE STORY and its sister publications the successes they are. Criticisms will be welcomed. If your suggestion proves available for improving future productions, Mr. Macfadden has arranged to have mailed to you, with his compliments, a copy of his great book, "Keeping Fit." Address suggestions to Suggestion Editor, Macfadden Productions, 1926 Broadway, New York City.

TRUE STORY PICTURES,
1926 Broadway, New York

I am one of the many millions of readers of Macfadden True Story magazines.

I want to see "The Wrongdoers," starring Lionel Barrymore; "Wives At Auction," starring Edna Murphy; "Broken Homes," starring Gaston Glass and Alice Lake, and "False Pride," starring Owen Moore.

Name.....

Address.....

.....
Please write the name of your local theatre on the above line

Ask Your Theatre Manager to Show True Story Pictures



PHOTOGRAPH BY HARTSOOK

The Lady in White—

À propos of white the title of her new picture is "The Lily," a version of the famous stage play of the same name

In this production the versatile Belle Bennett discards her portrayals of old and becomes a woman of quality

Miss Bennett is shown here with Theodore, her adopted son



PHOTOGRAPH BY BORIS

Raymond Griffith

Here is Raymond Griffith without the sensational silk hat of screen comedy fame. Raymond will next appear in "You'd Be Surprised," and we will be, for no one knows what the picture is about. . . . However, they can't fool us; we'd know that silk hat any place



PHOTOGRAPH BY BORIS

Carol Dempster

Who would associate Carol Dempster with the "Sorrows of Satan?" Whatever the nature of the devil's sorrows in this picture, we'll vouch that Carol is not responsible for them



PHOTOGRAPH BY RUTH HARRIET LOUISE

William Haines

Why "Lovey Mary," why not "Lovey Haines," since we assume that Mr. Haines will be the fate of Bessie Love who plays the title role in "Lovey Mary"?



PHOTOGRAPH BY RICHEL

Helene Costello

A little bird told us Helene writes poetry, but even if the birdie hadn't told us, we'd know—just by looking at her. Helene will soon be seen in "The Honeymoon Express"



PHOTOGRAPH BY NICKOLAS MURAY

Alice Joyce

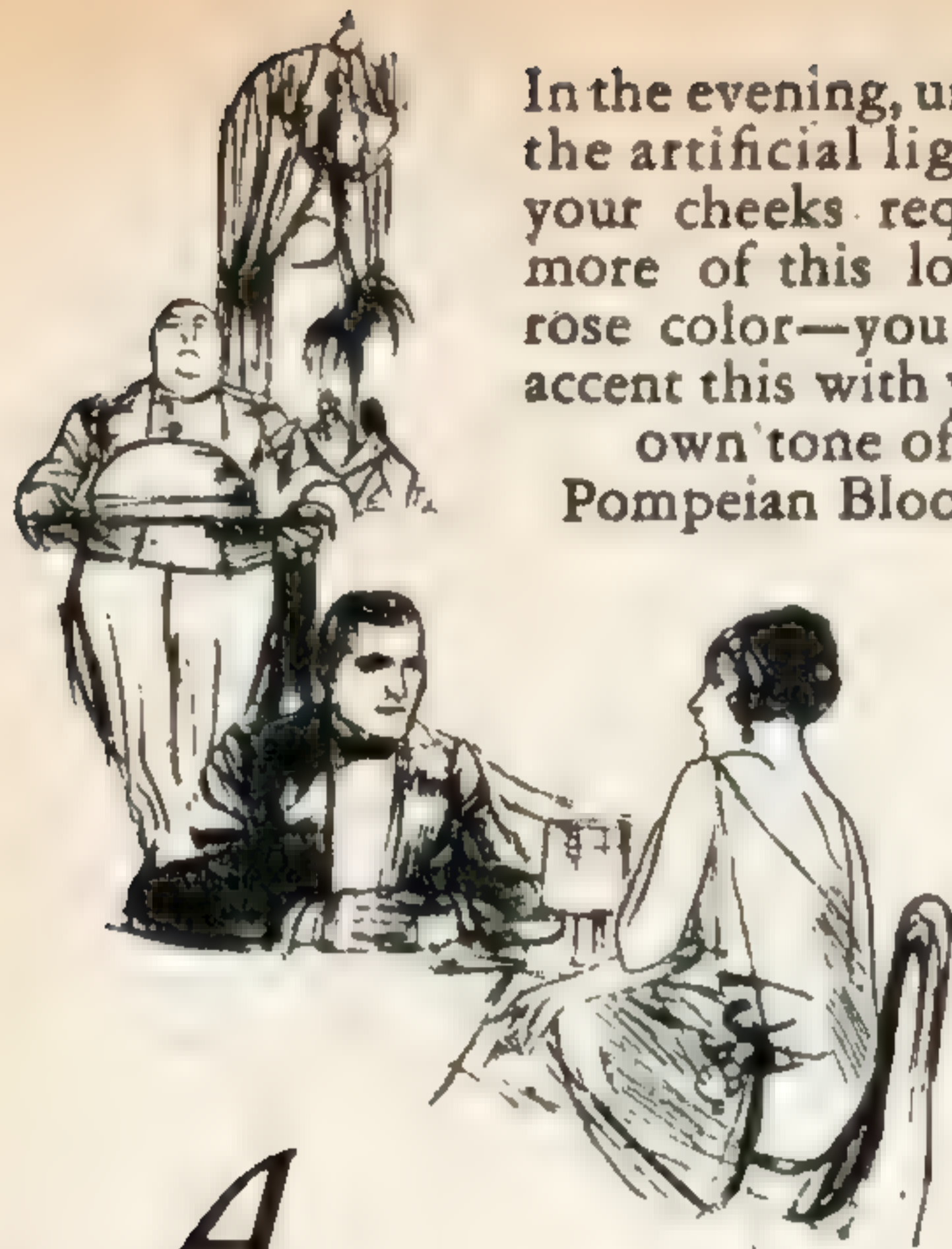
Miss Joyce has been cast as the Princess opposite W. C. Fields in "So's Your Old Man." There isn't a person we'd rather see in this role, for who could be more princess-like than Alice? We are looking forward to seeing her as the charming Lady Brandon in "Beau Geste," which will be released very soon



PHOTOGRAPH BY JOHN ELLIS

Good Luck Phyllis!

Nobody believed that a girl as beautiful as Phyllis Haver really could act, and so Phyllis had to be content with very small parts. But her work in "Up In Mabel's Room" was so good that Metropolitan Pictures decided to give Phyllis her chance, and signed her up to a long term contract



In the evening, under the artificial lights, your cheeks require more of this lovely rose color—you can accent this with your own tone of Pompeian Bloom.

A Healthy Glow~

That's what your cheeks were meant to have. Pompeian Bloom gives the natural color that comes with health

By MADAME JEANNETTE

Famous cosmetician, retained by The Pompeian Laboratories as a consultant to give authentic advice regarding the care of the skin and the proper use of beauty preparations.

I RECENTLY overheard one of my friends say to another: "You have stopped using rouge, my dear. What lovely natural coloring!" But the truth was that she hadn't stopped at all. Like thousands of other women, she had learned about the rouge that would give her cheeks the exquisite natural coloring of a girl in her 'teens. That rouge is Pompeian Bloom.

Today women everywhere realize the necessity of using rouge that matches perfectly their natural skin-tones. And when they use the right shade of Bloom they achieve the wholly natural effect they desire.

From the shade chart you can easily select the particular shade of Pompeian

Bloom for your type of complexion.

SHADE CHART for selecting your correct tone of Pompeian Bloom

Medium Skin: The average American woman has the medium skin-tone—pleasantly warm in tone, with a faint suggestion of old ivory or sun-kissed russet. The *Medium* tone of Pompeian Bloom just suits this type of skin.

If you are slightly tanned, you may find the *Orange* tint more becoming. And sometimes women with medium skin who have very dark hair get a brilliant result with the *Oriental* tint.

Olive Skin: Women with the true olive skin are generally

dark of eyes and hair—and require the *Dark* tone of Pompeian Bloom. If you wish to accent the brilliancy of your complexion, use the *Oriental* tint.

Pink Skin: This is the youthful skin, most often found in blondes or red-haired women, and should use the *Oriental* tint.

White Skin: If you have this rare type of skin, use the *Light* tone of Bloom.

Special Note: An unusual coloring of hair and eyes sometimes demands a different selection of Bloom-tone than those above. If in doubt, write a description of your skin, hair and eyes to me for special advice.

Pompeian Bloom, 60c (slightly higher in Canada). Purity and satisfaction guaranteed.

Madame Jeannette
Specialiste en Beauté



SPECIAL OFFER:— 1/3 of a 60c box of Bloom, the 1926 Panel, with three valuable Pompeian samples—all for 20c.

An opportunity to really know how good is this popular Pompeian product. For only 20c you get 1/3 of a 60c box of Pompeian Bloom, valuable samples of Pompeian Day Cream (protecting), Night Cream (cleansing) and Beauty Powder, Madame

Jeannette's beauty booklet, and the 1926 Pompeian Panel entitled, "Moments That Will Treasured Be, in the Mint of Memory." This panel, by a famous artist, is reproduced in full color. Art value 75c to \$1.00. Size, 27 x 7 inches.

Mme. Jeannette, The Pompeian Laboratories
2519 Payne Ave., Cleveland, Ohio

Dear Madame: I enclose two dimes (20c) for 1926 Panel, 1/3 of 60c box of Bloom, other samples and your beauty booklet.

Name.....

Street Address.....

City.....State.....

Shade of powder wanted?.....

This coupon void after Nov. 1, 1926

Hollywood's Fortune-Teller

Makes Some Amazing Predictions

By
Helen Carlisle



DAREOS. The name has become a power in Hollywood.

I first heard of this strange man, who, it would seem, has been gifted with the power to read one's past and future life as though it were an open book before him, through Pola Negri.

"I was disguised when I went to see him," said Pola. "He did not know me. Yet he told me all the things that have happened in my past life—things no person in this country can know—and he told me of my future too."

Since then his name has come up again and again. Dareos. Dareos.

Practically every film star in Hollywood goes to see him. He advises them on marriage, on divorce, on contracts, on business deals of all descriptions. How great his influence may be, no one can say. When his predictions have come true on innumerable occasions, it is only logical that the film stars bend a listening ear to him, follow his advice.

One morning recently, I made an appointment to interview him. A heavy storm, rolling in from the Pacific, was slashing across the beach town of Santa Monica, where Dareos lives. Decidedly drenched, I arrived at the apartment house, fronting on the ocean, where he has his office. He came to the door to meet me.

Half-formed in my mind was a vague conception of him. He would be mys-

terious-looking, certainly. Probably he would wear an East Indian robe and turban. There would be

all kinds of strange rings on his slim, tapering fingers.

His apartment would be in shrouded gloom. Moorish lamps. Rare tapestries on the walls. Incense spiralling upward.

Oh, what a surprise I got! In only one way did Dareos live up to my mental image of him. His eyes are very black, and there is some strange expression in them that is not in the eyes of other men. When he talks, he holds you with his eyes, which are sometimes

brilliant, sometimes unfathomable beneath their lowered lids.

For the rest, he is just as other men. He wore a well-cut business suit. He spoke in brisk English, with no trace of a mysterious accent.

And his office, with its windows looking out over the tumbling Pacific, is quite a bare room indeed. I saw no charts, no gazing-balls. There was a strip of carpet on the floor, and three or four plain chairs of what

"His eyes are very black, and there is some strange expression in them that is not in the eyes of other men"



PHOTOGRAPH BY HAROLD DEAN CARSEY

Dareos claims Valentino will not die out in public favor; for was he not born under the powerful sign of "I go and get them"?



PHOTOGRAPH BY RUTH HARRIET LOUISE

And Marion Davies possesses a heart which nearly always rules her head

is, I believe, called the "mission style" of furniture.

It is in this almost shabby little room that the great stars of filmdom consult Dareos.

Perhaps Dareos read my unspoken surprise.

"I just rent this place as an office," he said carelessly. "I have some very fine tapestries and a rare library. But I keep them at home, not here. If this place is fixed up, the landlord will have to do it. Sometimes I wish he would give me better furniture."

He glanced around the plain little room and then to my utter astonishment remarked in a brisk tone.

"I like the tapestries you have in your apartment. You have some rather good Chinese things, too,"

I sank weakly into a chair before this man whom I had never seen before, yet who spoke as though he were standing in the doorway of my apartment, twenty miles away.

"The film stars all come down here to see you, don't they?" I asked, when I had recovered from my surprise.

"A great many of them do," Dareos said, "though not all."

"Do they disguise themselves, on their first visit?"

Dareos laughed. "Oh, yes, in a great many instances. Pola Negri did. Dorothy Gish dressed to look like a shop girl. Jack Pickford came in the other night, disguised. I've known the Talmadge girls for a long time. They come to see me frequently, so no disguise is necessary on their part. Many of the film stars are my friends, and we just sit around and talk things over together."

"Tell me some of your predictions which have come true," I asked. Here are some that amazed me most.

"I predicted the death of the Talmadge girls' father," said Dareos. "I told Agnes Ayres two years ago that she would have a baby daughter. She laughed at me, said she didn't believe it. The baby was born recently. I predicted the death of Thomas H. Ince, a year before he died."

"Marie Prevost came to me some time ago. I saw illness for her, and some great tragedy in her family. I tell people everything as I see it, whether happiness or sorrow. Marie within a short time was taken very ill and had to undergo an operation. And the tragedy, as everyone knows, has come to pass. Her mother was killed not long ago in an automobile accident.

"You and Marie Prevost should be close friends. I see great harmony between you."

"She is one of my best friends," said I.

"I predicted the election of President Harding," said Dareos. "Also a prediction of mine was fulfilled last summer, when Santa Barbara was nearly destroyed by earthquake.

"At my first public appearance, I predicted several things which have come true. I was at San Diego, and Douglas Fairbanks was down there making 'The Americano', one of his earliest pictures. My people had always been averse to my appearing in public, but on this day I could not restrain from it any longer.

"I called to Douglas Fairbanks, 'Come over here and I'll tell you something about your future.' He came, and I predicted for him the great fame which has since come to him.

"Fairbanks' cameraman at that time was Victor Fleming. I told Fleming that he would go to war, but



It is indicated that beautiful, misunderstood Mabel Normand will return to public favor before very long



Above: "Charles Farrell will attract the attention of theatergoers and producers through his work in 'Old Ironsides'"

As for Joan Crawford, her future is almost as bright as electric lights

PHOTOGRAPH BY FREULICH

At top: With a smile such as the one George Lewis wears we are easily assured as to his future Who would doubt Dareos' prediction of Olive Borden's ultimate success?

would come through it uninjured. Fleming will never be injured in any way. He is protected against it. I also told him that he would become one of the leading motion picture directors. These predictions have come true.

"I had an amusing experience not long ago," continued Dareos. "You knew Manuel Acosta?"

Acosta, member of a wealthy Argentine family, came to Hollywood some time ago to try for a career in motion pictures. He was well known, here, socially.

"Acosta came to me and flew in a rage when I told him that he would never make a success in motion pictures. I told him to go home to the Argentine, marry and raise a large family. He declared he wouldn't leave until he had become a screen star. This, I said, was impossible. I saw no indication that he would be successful on the screen. He was furious.

"But—he went back to the Argentine recently, didn't he?"

Acosta did.

And now, as to Dareos' predictions for the future of the screen stars, and screen players some of whom are yet unknown to the public.

"Mary Pickford will soon leave the screen. I see her passing. May

McAvoy should take her place as America's Sweetheart. There is a very brilliant future ahead for Miss McAvoy. Yes, I see her taking Mary Pickford's place with the public. She has great talent which has hardly been recognized up to this time. It will develop.

"Norma Talmadge will continue to be a great favorite with the public for a long time. She is going on to greater and greater things in the next three years. 'The Garden of Allah', which she will film, will be an outstanding success; the biggest thing she has done up until this time.

"No scandal will ever touch Norma's name. Her marriage to her husband is a lasting one. Nothing will ever come between them.

"Constance Talmadge also will be successful in her future picture work. Her marriage will be a very happy one, and Connie will have a son. I see that very plainly.

"I predicted John Gilbert's sensational rise to fame, long ago. That fame will continue to be his. He will be a great drawing card for some time to come.

"I do not know Ronald Colman. He has never been to see me. I study him on the screen, and would say that his future is very bright, but I (Continued on page 75)



"George K. Arthur will be one of the screen's great comedians"

The True Life Story of a Chinese Girl



By

Anna May Wong
 霜 柳 黃

Frosted Yellow Willows

"My arrival in the family was no occasion for rejoicing. In fact, when father found that his second child was also a girl he could hardly get over it"

"Father and Mother wanted me to stay at home and marry some nice Chinese boy. But I haven't found the Chinese man yet whom I would marry"

A LOT of people, when they first meet me, are surprised that I speak and write English without difficulty. But why shouldn't I? I was born right here in Los Angeles and went to the public schools here. I speak English without any accent at all. But my parents complain that the same cannot be said of my Chinese. Although I have gone to Chinese schools, and always talk to my father and mother in our native tongue, it is said that I speak Chinese with an English accent!

An Oriental child, raised in a Chinese home in an American city is apt to have a few peculiarities, I guess. Especially when she turns out to be a motion picture actress. My parents nearly had a fit when I went into pictures. They're used to it now, and

don't object any longer, but it wasn't an easy thing to overcome their prejudice. They wanted me to stay at home, and get married while I was still young to some nice Chinese boy. But I wanted a career. And I haven't found the Chinese man yet whom I would marry.

But I'll speak of this marriage problem, which a Chinese girl like myself faces, in a later instalment.

I don't know much about writing an autobiography. At first I thought I couldn't do it, but the Editor of PICTURES believes that my position in Hollywood, or in any American environment, for that matter, is unique and will prove of interest to the motion picture fans and the public at large. So I'll try to do the best I can on this story. I'll explain as best I can how it feels to be an American-born Chinese girl—proud of her parents and of her race, yet so thoroughly Americanized as to demand independence, a career, a life of her own.



Here we have Wong Lew Song (Anna) which means Frosted Yellow Willows and her elder sister Wong Lew Ying, in their quaint little Chinese clothes, as they were not so many years ago

It is no Light Thing to Cast Aside Beliefs and Traditions. Yet This is What Anna Has Dared To Do

I'm not the first member of our family to start off the beaten course. My father proved his originality by being born in Michigan Bluffs, California, though he later spent many years in China.

Father's parents came to California in the years following the gold-rush here. At that time Chinese were allowed to come into this country without restriction. They worked in the mines, and some of them made quite a lot of money. I don't know that my grandparents were among these. After bringing several children into the world my grandmother died, and my grandfather died shortly afterward in attempting to rescue a woman who had fallen into a well. He didn't save her, nor himself either, so my father found himself as a little boy, forced to earn his own living. I don't suppose he minded that very much. Chinese boys usually go to work when they are very young.

My father, whose name is Wong Sam Sing (the last name comes first in Chinese) stayed in Michigan Bluffs, working in the mines, until he was nineteen years old. He must have been very popular with the children of the town, for when I was a little girl he showed me a lot of pictures taken with them gathered around him. I was very jealous, having always been my father's favorite daughter, and tore the pictures up! I didn't want any rivals for my father's affection.

Father had saved up quite a lot of money by the time he was nineteen and so followed the usual custom of going back to China to get married. The marriage to his first wife was arranged through a—well, I guess the American name for it would be marriage-broker.

My father has two wives, this first one who has always remained in China with her son, and the second one, my mother, whom he married later. That's where the Chinese men have it all over the rest of us. They can marry as many times as they choose, though

the first wife seems to be considered the most important, if she has a son. In fact, father's first wife writes to us and tries to direct our affairs, and so does her son, my half-brother.

The province where the Wong family has lived for centuries, probably, is called Sunning. Father bought a lot of land there, with the money he had made in California. In fact, he owns a whole town

there, I believe. Then he had the marriage-broker find him a bride.

The position of the Chinese marriage-broker is not altogether a happy one. The bridegroom treats him well, and pays him quite a sum of money to arrange a marriage. But if the bridegroom does not make a particular hit with his bride, who in many cases is an entire stranger to him, her friends take it out on the marriage-broker. I remember going to a Chinese wedding here in Los Angeles once, where the bride's friends hurled whatever they could lay their hands on at the marriage-broker. He certainly was out of luck, that time. But he accepts it as being all in the day's work.

If you have never gone to a Chinese wedding, you may be interested in hearing something of how it is conducted. The house is decorated in red, which signifies happiness, and the bride's robes are red. Her bridal robe is somewhat different from the American girl's, for it consists of a coat and trousers. This is the costume of the young girl, in China. During the banquet, the bride conceals her face, most of the time, behind a large fan. This is to indicate that she is very modest. Then she retires to a booth which has been erected for her, and weeps. This is to show her regret at leaving her father's home.

She goes to her husband's home in trousers, wearing this costume for the last time. When she returns to her father's home, where another banquet has been spread, she is wearing skirts, the garb of a married woman. She serves the guests and pours the wine, thus signifying that she is the servant of her husband.

You can see that the Chinese woman's life is not a particularly enviable one. She is considered far beneath the male members of her household, and is a servant to them.



I just see myself being let in for anything like that!

Well, my father's marriage was conducted along these lines, and in time a son was born to him and his wife. The first son is always the most respected off-
(Cont. on pg. 106)

This is Mr. Wong with part of his Californian family. There's another family in China. The Chinese men have it all over the rest of us. They can marry as many times as they please

Know Them By

Senor Jose Moya del Pino, artist and emissary
Woman's nose. Compare your nose with

By Elizabeth



Alma Rubens has fortunately been blessed with the nose and chin of Duse

Gloria Swanson has the nose of the ornamental, artificial type of woman always striving for effect



SUPPOSE that some day you should really visit that castle in Spain that you have dreamed of so much. Suppose that you should attend one of the royal bull-fights without which experience no trip to the land of matadors and mantillos could possibly be complete. And suppose that you should see a dark handsome man in the King's party regarding you intently as though making a study of your face and features. Have you any idea what the interesting stranger might say about you if he leaned over to whisper into the royal ear?

Look over the accompanying pictures and select the movie star whose nose most closely resembles your own. Then read this article and perhaps you will be able to guess.

Senor Jose Moya del Pino, eminent artist and emissary of the king of Spain, gave New York reporters something to write about, on his arrival in America in company with two other distinguished members of the Spanish court, by going into raptures over the luxurious beauty of American women, whom he divided into two classes—those with curved noses and those with retrouse noses.

"I like this retrouse nose—it is quite fascinating," he declared.

Which naturally made

one want to say, "Tell me more!" Anyway, his avowal, coupled with a woman's curiosity, cost him a disturbed sleep and a delayed breakfast.

"Ah, Senorita, *lo siento mucho!* I am vair' sorry! I stay away from my hotel late las' night, and today I sleep long."

Because he was a moment late for the promised interview, Senor del Pino apologized profusely in the inimitable manner of the continental European that is at once suave and affable yet perfectly free from affectation.

For a man who has painted forty-two copies of Velasquez, besides innumerable portraits including one of the King of Spain, he seems amazingly young, this artist whose studio overlooks the arena where the royal bull-fights are held in old Madrid. Yet he is spending eight months in America at the head of a Spanish mission sent here under the patronage of the king to foster an appreciation of Spanish art

and culture in the larger cities, and he also is painting portraits of a number of widely known society matrons.

Which, naturally enough, brings one to the question of noses. The up-turned nose is the Saxon nose, according to this artist from over the seas. It is, he says, the nose that denotes strength, and its possessor is genuine, daring, and a thorough-going optimist. The down-turned nose is of Oriental origin. It is the nose of the laconic person, the languid person.

Though he comes from a land that has for centuries been lauded for its lovely ladies, Senor del Pino insists that in no other country in the world are there as many beautiful women as in America. As compared with the secluded life led by the women in his own sunny homeland, the American woman has unlimited freedom to



Fragile, delicate, wistful, graceful, these are the adjectives used to describe Corinne Griffith . . . with the sensitive nostrils of the thoroughbred

Their NOSES

of the King of Spain acclaims the American the ones here, then go on with the story.

Forman



In the lines of Betty Compson's profile can be found aggressiveness and poetic feeling well balanced

develop not only physically but intellectually and artistically as well, he points out, adding that this is true not only of the women on the stage and screen but on Fifth Avenue and Main Street. (The Senor has already paid Philadelphia a flying visit, so he ought to know.)

The nose, he says, is only one way of studying character, but, because it is the outstanding feature, it impresses itself on the attention. From among fifteen photographs of the most feminine figures in Filmdom, Senor del Pino chose, as an illustration of the perfect nose, a picture of—naturally you are holding your breath—Virginia Valli.

Hers, he says, is the pure profile, the properly proportioned face, the perfect classic features. The three major measurements—from the top of the forehead to the top of the nose, the nose itself, and from the nose to the tip of the chin—are exactly the same.

This is as it should be, for cold academic perfection.

This last observation discloses the secret that Senor del Pino is speaking from the artistic viewpoint.

Senor del Pino, the artist, would choose the classic profile, of course. But which picture of the remaining fourteen would appeal to Jose del Pino, the man?

"Ah, this! I do not know her—yet."

It was Norma Shearer. Here, says del Pino, is a splendid example of the Saxon nose (Norma is a Canadian, by the way)—the nose of the aggressive type, but, at the same time, one that denotes a disposition brimming with happiness and ingenuity. Or, summing it up in plain, though broken, English, a nose that indicates—spunk.

Then there was a picture of Mary Pickford, another Canadian product, yet, in the Spanish painter's opinion, the personification of the American woman who is rapidly becoming broader minded, and more robust than the American man because she has more time for art and culture and sports while he specializes in one thing—usually business. Though Mary Pickford's beauty is of the doll-face variety, the artist explains further, her nose has the delicate, sensitive nostrils that betoken feeling, heart, soul, inspiration.

And Gloria Swanson? In these days when copy about the Marquise de la Falaise de la Coudraye or what have you is front page *must* stuff, it sounds almost like *lèse majesté*—but del Pino finds in the Swanson profile not enough mobility to express the soul from within. She is the ornamental type of woman, in his opinion. Ornamental as a peacock is ornamental, yet artificial, always striving for effect, ever thinking of her pose.

And then, again—del Pino speaks from now on:

"Ah, Nur-r-rma Talmadge! One of the greatest artists in America! Look at her nose! There, is written ability and femininity. She can portray any type of role from comedienne to tragedienne successfully.

(Continued on page 105)



While in the profile of Eleanor Boardman there is aggressiveness with the warmth of romantic Spain

Mary Pickford's is the nose that most readily suggests the American girl—dainty, retrouse





On the Boulevard

The Barrymore himself, as he is to be seen almost any day, at any time on the Hollywood Boulevard. For ourselves, we prefer him this way to any other

*They Have Called Him
"A Butterfly Who
Stings But
Does Not
'Light'"*



Barbara



Gloria



Pola



Marilyn



Anna

"My reputation for being a sheik is absurd," Ben Lyon insisted. "It doesn't seem to me that I am at all the type to draw unto himself this form of publicity. And I feel it has harmed me, both personally and professionally"

Ben avoided Gladys Hall for months. He feels that he has deficiencies which come to light when he is interviewed. And then too he feels that much of the publicity he has had has been injurious rather than beneficial

One of "The Sad Young Men"

"Despite Rumors to the Contrary I Am Not a Sheik!"

Said BEN LYON to Gladys Hall

HAVE you read "All The Sad Young Men" by Scott Fitzgerald?

Whether you have or not the title explains itself. Mostly it is about moderately young, or very young men into whose life some part of the stuff of disillusion has crept. Disillusionment of one kind or another.

Now you would think, you are thinking, that this can have nothing to do with Ben Lyon, aren't you?

You are thinking, "Well, if there is *one* young man in these United States who is NOT sad, who has no right to be sad, who certainly could NOT be disillusioned about life, set, as it is, to the perpetual music of adulation, acclaim, stellar salary and personal appearances, that young man is Ben Lyon.



You might, if you are that kind of a person, go further and remember the reputed amours in which he has played the leading male role; the love affairs that are purported to have taken place between Ben and such reigning sirens as Gloria Swanson, Pola Negri and the late Barbara La Marr. You might say, then, "Sad! Him? So's your old man!"

We said to Ben as we sat at lunch with him in the small lunchroom of the Cosmopolitan Studio where Ben is working in "The Great Deception," a First National Production, we said, "Ben, we have an idea for a story about you. We've just read 'All The Sad Young Men' by Scott Fitzgerald. We have

been thinking that you might take up the other side of the question and tell us (Continued on page 76)

Pictures of New York's

By Texas Guinan

It is the little untold stories about movie people that Texas Guinan treasures and relates here in her memoirs. Interspersed with the colorful incidents that have taken place at her night clubs are other stories . . . of Hollywood . . . and of stars who remember how it feels to be humble and poor.

(Synopsis of Preceding Chapters on Page 87)

THE last picture I did for the Triangle was "The Hell Cat." I had just about decided to go into business for myself when a little set-to with Mr. Davis settled it.

The scenes of "The Hell Cat" were laid in the northwestern Canadian woods where the girl whom I played, took her twin brother's place and "went out after his man." The Northwest Mounted Police are like the chorus girls—they never come back without their man. The heroine was supposed to be blinded and lost in a dense forest in the Canadian woods during a terrific snowstorm. I was quite appalled when Mr. Davis told me that instead of shooting the exteriors in Big Bear country, he had planted a dozen or more cedar trees on the Triangle lot overlooking Santa Monica Bay. I asked what he intended to do about the snow and he said they had hundreds of barrels of salt left over from a picture called "The Fall of the Romanoffs." (Things were a little tough for the Czar even in those days.) In pleading with Mr. Davis, I asked if he thought I could act with a few scattered cedar trees and a hundred barrels of salt and he expressed himself as being in doubt as to my ability to act with a whole forest of cedar trees. Somehow or other my hand found an ink well and I let fly one of those twirlers which have

My special job when I was a member of the Harding party was to remember names for Mr. Harding in case he forgot. I sat next to him at luncheons and dinners and on the platforms and prompted him when he forgot a name

Below is Texas with the Hardings



PHOTOGRAPH BY HARTSOOK

I do not believe there is any woman in any station of life finer than Mary Pickford. If it were not for the nuns in a convent out west I would never have heard of one beautiful thing she did . . .

This is an old photograph of Mary, taken at the time Miss Guinan knew her



NIGHT CLUB

Life



PHOTOGRAPH BY MONROE

made so many baseball pitchers famous. If Bucky Harris could have seen it, I might be a great female baseball pitcher today.

No serious damage was done, and I left Mr. Davis' sanctuary in hysterics and tears and went directly to my dressing room. A few minutes later when someone knocked I simply answered, "I'm packing."

Mr. Davis decided after my performance in his office that I was quite suited to the role of "The Hell Cat." He let me go to Big Bear and play it. I set out for myself after that.

In my own venture into motion picture production I was backed by various big exhibitors who had made money off of "The Gun Woman." William L. Sherrill of the Frohman Amusement Company was my partner. We made three hundred and twelve two-reelers in less than five years.

I got twelve real cowboys, a scenario writer, a camera man, a carload of cartridges, my horse "Waco," from Texas and set to work. We made a picture a week. Those pictures were distributed all over the world, and were tremendously popular in the Orient and South America, Europe and China. I received fan letters from all over the world. Sol Lesser came to the Club the other night. He had just returned from Cuba and he said twenty-seven theaters were running my pictures there all at once. Wild West pictures seem to have a decided appeal to everyone. They contain so much that is romantic and different, and bring outdoors to those who live in tenements and never breathe the country air except vicariously, in the movie theaters. If the pictures are clean and refreshing (*Continued on page 69*)

Jean Acker came to the night club disguised in a red wig the night that Rudy and Nat-tacha Valentino had promised to dance. I didn't recognize her until I saw Rudy pale . . .



Above is a new photograph of Texas talking things over with two newspaper men . . .

And, on the left, is an exterior view of the Texas Guinan 300 Club of which Texas is now hostess



Their

There Are a Lot of Queer Jobs in This World. For Instance, The Movie Gag-men Who Have to Manufacture Stunts That Will Get Laughs When They Are Shown on the Screen.



Both Charlie and Syd Chaplin seen at the top of the page owe a great amount of their success to the fact that they are good "gag-men." They're never at a loss for a stunt that will bring a laugh

And the same thing applies to Buster Keaton and Harry Langdon. Remember the picture in which Mr. Langdon was surprised by a tobacco sandwich . . .

Harold Lloyd is the first to have given these men full credit and important positions on his staff. Today he has five gag-men who do nothing but work out funny predicaments for the character he is playing

THE Exhibitor demands that the laughs be hearty and noisy ones and sits through the showing of a comedy and counts the HAW-HAW laughs and if it has the required number it is O. K. and if more it is a great success and is bought with alacrity. The Exhibitor does not seem to realize that the audience may be getting more genuine pleasure out of a chuckle, a snicker, or silent amusement as a whole, than when a few shout with ribald laughter. So if you see a comedy previewed and feel that it should be bought, you only have to laugh loud and long and the listening Exhibitor will mark down a few more HAW-HAW laughs and buy the picture.

This business of making laughs was much more serious than I thought when I started out to find out all the hows and whens and whys of getting the laughs



Kingdom for a LAUGH



PHOTOGRAPH BY GEORGE F. CANNONS

At the top is Andy Gump in search of a gag . . .
Contrasts are always amusing. Willard Louis won a loud haw-haw by the rope with which he led a pocket edition of a dog . . .
Just above is Del Lard, a Sennett director, Gus Meins, a Sennett gag-man and Madeline Hurlock talking over the stunt they are to use in the next scene

into pictures. In the first place I found all "gag-men" dislike to be referred to under the above official title. It seemed only just and right that a new word be coined for them in this article for PICTURES, such as—Laugh Exhilarator, Chuckle Generator, or Fun Provoker—some descriptive title signifying the real dignity and importance of their position in pictures today.

However, the laugh-getter in pictures is just coming into his own. There was a time, not so long ago, that the "gag-man's" most weighty problem was whether a chocolate cream pie would be funnier, when it lit in the middle of a man's face, or whether a brick bounced on his head would get a bigger laugh. There was no place for a "gag-man" but in the most slapstick of slapstick comedies. So in this day his official title did not mean so much. Now, (Continued on page 80)

PHOTOGRAPH BY BULL



Raymond Griffith "gags" his own comedies. As a matter of fact he first attracted his director's attention by his suggestions for humorous scenes

The REVELATIONS of a Movie Director's Wife

By Marjorie Damsey Wilson

Illustrations by Delos Palmer

(Synopsis of Preceding Chapters on
Page 101)

CLARA, the Northrup parlor maid, entered the living-room bearing a small tray on which reclined a telegram addressed to Miss Gwendolyn. She entered without knocking because the door was wide open. In fact, she had been standing before this wide open door for the past ten minutes and had heard all Mr. Northrup had to say—which was a great deal—about Miss Gwendolyn marrying that nice, handsome young actor gentleman who'd been coming to see her every so often for the past many weeks. She had also heard Miss Gwendolyn's thrilling reply, to the effect that whatever her father or mother might say, she intended marrying Stanley Brock.

This morsel filched hot and savory from the seething cauldron of a family row, Clara tucked away for use that night when she would keep her nightly tryst with Joe McCarthy, hired man for the Shipmans, and impart it to him with dramatic fervor. Joe, in turn, would relay the news, slightly embroidered, to Pauline, the Shipman cook who would promptly dispatch the word to Fannie, Allyce Shipman's personal maid. Which was only one of the sources Allyce tapped for scandal-spreading purposes.

Clara saw that Mr. Northrup was glowering at his daughter in a way that boded no good to this daughter, saw the daughter looking up at him defiant, and fearless, handed the telegram to Miss Gwendolyn, and reluctantly left the room.

Gwendolyn opened the telegram, thankful for the fragmentary interlude of peace it afforded and read it.

When she had finished, she said, very quietly, very simply: "It's from Stan, Dad. He's coming out here on the 5:06."

The malacca stick tortured the rug with still another thundering thump.

"I won't see him!" her father roared: "Nor will you! I won't stand for having that young—"

"Oh, but you will, father," Gwen broke in. "What

has he done that he should be turned away from here as though he were a—a dog?" Gwen clipped off this question fiercely. "He shan't be insulted. I won't have it! You can't insult a man under your own roof!"

Gwen whirled about, and rushed toward the door. Reaching it, she came to a dead stand-still, then turned, and faced her father.

"Can't you—won't you at least *try* to be reasonable, father?" she pleaded—and was gone.

On the way to her room, Gwen hesitated before the closed door of her mother's room. She hadn't seen her mother since she had stormed from her room early that morning. She had tried to see her, but had been refused admittance. This had made Gwen very sad, for never before had her mother been so angry with her that she couldn't bear the sight of her.

She had begged Clara who was entering her mother's room at the time to say that she hoped she was feeling better. Clara, who was very partial to Miss Gwendolyn these days, confided that Mrs. Northrup was just in the act of doing away with an opulent luncheon tray composed of jellied chicken

broth, broiled lamb chops, peas, potato croquettes, a salad and iced coffee with plenty of whipped cream.

Gwen, remembering this, decided that if her mother had been well enough to eat, there was no use in making her ill all over again by telling her that Stan was coming.

She went on to her room and dressed hurriedly for dinner. Hurriedly, but skillfully—for she reflected that it wouldn't help the situation if she looked drab tonight—dividing her thoughts between her toilette and the significance of Stan's telegram. It had been very succinct. "Arriving on the 5:06. Will explain then. Love. Stan." He must already have received her letter sent to him the previous night, the letter in which she had begged him to marry her at once, that there was no use in waiting. Perhaps his coming would have something to do with that.

The thought stained her cheeks pink and made her breath come fast. Her hands trembled as she brushed

The Younger Set . . .

. . . whether they be of Newport, Hollywood or Great Neck, are always interesting. They belong to those years which call for vital decisions and offer inexperience and emotional fevers to further complicate matters.

It is of this set that Marjorie Damsey Wilson writes with a keen understanding.

Gwen Northrup is of the smart social colony at Loring Point, Long Island. Stan Brock is a motion picture actor. He sins in not "making" the social register. So, of course, there are parental objections and references to oil and water not mixing.

Everyone in the editorial offices was enthusiastic over this story. You will be too.

—THE EDITOR.

She Was of Society—He Was of the Movies

and combed her hair until each ringlet was a soft, silky, shiny tendril of gold. She had to use supreme effort in steadying them while she touched her lips with a rose paste that came out of a fat little silver jar. Then she slipped a pale pink chiffon frock over her head and fastened a girdle of cornflower blue velvet about her waist. A necklace of seed pearls about her white throat, a final touch of powder dusted over the small, straight nose and she was ready to meet Stan, and whatever his coming might bring. . .

VII

She was on the way downstairs to give orders for a fourth place at table, when the bell rang, and Stan was shown in. He carried a top-coat and a pigskin traveling case. Gwen was able to note this before she jumped the last three steps and flew into his arms, not caring if Gordon, the butler, was taking in the whole scene, or that her father might still be in the living-room where she had left him twenty minutes before.

But walking into the living-room, arms interlocked, they found it empty.

Gwen wanted to ask Stan how he was, did he receive her last letter, why he was carrying a pigskin traveling bag and did it mean that he had come to bear her off at once, and marry her—the way she had suggested he do in her letter to him? But she was unable to say a word, because as fast as each question arose to her lips, it was rapturously kissed away. It is to be remembered that they hadn't seen each other for a whole week.

At length, she was able to ask: "Tell me, Stan—What is it all about—your traveling bag and telegram and everything?"

They were sitting side by side on the long, low divan facing the fireplace. A fire was burning in the grate, because it was a rather cold day for September. It was all lovely and cosy, in spite of the impending crises, in



Gwen's friends were kind to her. And she hated it, feeling that she would rather they treated her cattily . . . as they had all summer. She did not relish being looked upon as a love-sick maiden who suffered in silence

spite of the fact that Stan, at her question, suddenly sobered.

He played with her fingers for a half minute or so, and then he said, "It's good news, Gwen. . . ."

"Good news?" echoed Gwen. "But, Stan—the expression of your face—One would think that the very worst—"

And then he told her.

"I had a telephone call from Ernest Bennet this morning. You remember, my roommate's father—big man with the Magna Films people?" Gwen nodded, and Stan continued: "He's made an opening for

me as assistant director of their next picture. It's the chance of a lifetime—"

Gwen gasped.

"Oh—Stan. "But—how wonderful!" And that's all she could say just then, for the bigness and unexpectedness of the thing had quite overpowered her.

Stan smiled down at her, but in a half-hearted way that made her know and feel he hadn't yet told all.

"Finish it, Stan!" she begged. "And if you don't stop looking that way—Stan, what is it?"

Stan hesitated a moment and replied: "Well, it's this, Gwen: I've got to go to Hollywood at once. Tonight."

"Oh. . . ."

"I don't know why," he went on. "The main studio of the Magna Films is in Great Neck, as you know, although they do shoot an occasional picture out at the Coast. But there you are. I don't know what it's all about, yet—but I'll find out when I see

Bennet. In the meantime, there's nothing to do but get to Hollywood as fast as I can. But being away from you, Gwen, for I don't know how long. . . ."

"But," Gwen broke in. "You won't be away from me—because I'm going along with you." At the astounded look of Stan, she continued breathlessly: "I don't see why not, Stan—Honestly, I don't. Why *not* now? If it's a question of money, I have loads of it saved from my allowance, and you won't have to worry about me at all. Only yourself. And you'll be making more money before long. We could be married tonight, some place. Oh, Stan—let's—"

"It's a knock-out of an idea," Stan agreed, after he had seized her, kissed her and reluctantly released her. "I thought of it too. I've thought of nothing else all day, in fact. But—"

"No 'buts'," warned Gwen. "There mustn't be—"

"But there are 'buts'," protested Stan. "And they can't be overlooked. Gwen, angel—I can't let you dash off to California with me, just like that, before I'm even settled there, before I even know how I'm to be placed—or how permanent the whole thing is to be. I've got to have a talk with Bennet first. That's one thing. The other thing is—your folks. I haven't met them yet; they don't know a thing about me. It wouldn't be fair to them. And there's no point in wilfully hurting them. Imagine how perfectly rotten they'd feel suddenly to receive a telegram that you've eloped and gone to Hollywood with one Stanley Brock, whom they've never even seen!"

Gwen was standing now, tugging frantically at Stan's coat lapels, her up-turned face flushed and warm with excitement.

"But I wouldn't have to send them a telegram, Stan," she cried. "Because they're here! They came today, and I've told them all about you. Mother's in her room, and Dad's upstairs in the library, I guess, or maybe dressing for dinner. If you'll just wait a second, I'll hurry them up

and then the four of us can have it out here and now!"

Stan looked at Gwen, puzzled.

"Have it 'out'? Have what out, Gwen?"

Gwen opened her mouth to speak, and then remembered that not only did Stan not know of the feuds that had been taking place in the house all day, but that it wasn't the easiest thing in the world to tell the man you love and intend to marry that your folks were bitterly opposed to the whole idea. That they had even forbid that he enter the house.

This sudden realization was at once embarrassing and painful and it left Gwen quite speechless.

"What is it, Gwen?" asked Stan.

"Why nothing—nothing at all," she stammered.

"Nothing at all, Stan. Only I just happened to remember something—"

"It must be a rather awful something, dear," Stan insisted. "I wish you'd tell me—It must be in connection with me and your folks, because we were just saying—"

Gwen had been thinking rapidly all this while, and now she decided that she couldn't—*couldn't*—bring herself to the point of telling Stan about her parents' unfair opposition to him. Besides, it was all so silly. Why, they hadn't even met him. But once they met him, they'd just have to look at him to see for themselves that. . . . The whole thing loomed up in a new and infinitely more encouraging light. Why, just look at Stan, standing there—so clean and wholesome and splendid.

Gwen brightened at once, and said: "Stan—you make yourself comfortable here. And wait for me—I'll be right back." And before he could quite figure out the thing further, she had fled from the room.

She raced up the stairs, and when she reached the top of the flight, she bumped into Clara who was on her way down the steps.

"Oh, Miss Gwendolyn—I was just coming down to see you with a message from Mrs. Northrup," said Clara. "She says to tell you (Continued on page 97)



Mr. Northrup implied, none too delicately, that his daughter had been swept off her feet by the young man before him because he had applied his screen love-making tactics to real life



PHOTOGRAPH BY HARTSOOK

Happy Though Married

Lilyan Tashman and her husband Edmund Lowe believe in giving the world a glimpse of domestic bliss; in spite of the fact that Lilyan will have a large part in "Alimony Only", a William de Mille production

If You Would Be Well-Dressed, Cerline Boll Goes on a Shopping



The frock above, one of her favorites, is fashioned of black satin and has gold pipings at the neck, sleeves and around the bottom of the jumper. The jumper is also decorated with amusing clusters of tiny gold fruit. The skirt is also of black satin and finely pleated.

Her hat is of black satin with the up-in-front brim that drops softly over the right eye. It is of grosgrain and also piped in gold.

Then . . . black patent leather shoes . . . beige suede gloves and a black suede purse with a border of gold.

Gertrude Olmstead chooses her clothes with a rare discrimination and knowledge of her type. Although always chaperoned by her mother, she possesses a savoir faire, of both manner and dress, that is rare in women twice her age.

She has very positive ideas about the things that suit her best and she is not to be led astray by the salespersons who insist that "they're not wearing them so this year."

The result is a wardrobe that is individual without being conspicuous . . . in accordance with the prevailing mode, yet not dominated by it.



The cool summer dance frock finds its charm in various and harmonious shades of green. The darkest greens are in the fluttering circular flounces of uneven lengths. It has a tight bodice with a normal waist accentuated by a mass of bead flowers in every pastel shade. Her sandals are of silver kid and tiny pink roses are painted all over them. The buckles are of rhinestones.

She could not resist the "page-boy silhouette" (the first sign of departure from the straight line mode) in this delightful black faille frock.

The full gathered skirt is attached to a lining over which the jacket is worn. And finely pleated white taffeta finishes the collar and cuffs which are tied with periwinkle grosgrain ribbon.



First of All: Know Thyself

Excursion with Gertrude Olmstead



Unfortunately Miss Olmstead's color and brilliance do not photograph. Consequently she appears on the screen almost as another person. Her sparkling blue eyes . . . her long copper-hued hair . . . and her personality are all as scintillating as the exquisite square cut diamond which Bob Leonard gave her for an engagement present.



At formal dinners Miss Olmstead wears what she calls her picture dress. It is shown above. Fashioned of French blue velvet . . . the softest imaginable . . . it has a bertha of silver lace, falling to the waist in the back. Over this are strewn vari-colored French flowers. Silver opera pumps with silver bows and an antique necklace and bracelet complement this charming gown.

One of the loveliest things she packed in her trunk was the black chiffon frock pictured on the left. She wears this over a pale flesh slip. It is all finely pleated and then pressed in a zigzag fashion. Bands of black lace insertion form yokes at the hips and shoulders to which is fastened a short pleated cape.

The cuffs and collar, tied in a bow, are of flesh chiffon like the slip. And a diamond elephant brooch adds brilliance.

The slippers for this frock are of black satin, with bows.



Just above she wears the scarf that is a wrap. This is a very important accessory for the summer. It is a square of gold brocade with a border of ivory white satin and here Miss Olmstead wears it over a brown lace dinner gown.

Her slippers are brown satin with gold cloth bows, a type of shoe to which she is extremely partial for she feels that they suit her best.



If You Read "BEAU GESTE"

You'll Be Glad to Know the Movie Follows
the Book Faithfully



With Ralph Forbes, Ronald Colman and Neil Hamilton cast as the Three English Brothers, we don't wonder Paramount believes "Beau Geste" will be its biggest picture next fall

And here, as members of the Foreign Legion, we meet them again. From left to right they are Neil Hamilton, Ronald Colman and Ralph Forbes. Forbes, by the way, although a brilliant legitimate actor, makes his screen debut

DINNER with Ramon Novarro

Any Hostess May be Unique by serving her Guests a "Mexican Novarro Dinner"

ALMOST any sort of a dinner with Ramon Novarro would be a treat to his feminine admirers, but a Mexican dinner with Ramon is quite in a class by itself.

Ramon lives at home with his family when he is in Hollywood, and though he may be a famous motion picture star, inside the family circle he is just one of the several sons of Dr. Ramon Samoneigos, a well-known Los Angeles physician who formerly practiced medicine in Mexico City.

The Samoneigos family live in the manner of the well-to-do Mexicans. They speak Spanish at home, and are served by Mexican servants. One of the most interesting of these is their cook, who has been in the family for many years. There is no Mexican dish that Jose Sanchez cannot prepare, and when I explained to him that the readers of PICTURES Magazine would undoubtedly be interested in a menu such as he prepares for the Samoneigos family, he obligingly gave one to me.

It is a detailed menu, with recipes for a correct Mexican dinner. The various dishes are those favored by Ramon, and any hostess who wishes to be truly unique may delight her guests by serving them a "Novarro dinner."



Jose Sanchez has been in the Novarro family for many years, and there isn't a Mexican dish that he cannot prepare to the satisfaction of Ramon

MEXICAN DINNER

FIRST COURSE—Sopa de pollo con arroz (chicken soup with rice, like that served in America).

SECOND COURSE—Arroz con chorizo (Mexican rice with sausages). Wash rice and fry in fat in covered pan. When kernels begin to separate, add

chopped onions, a section of garlic, chopped tomatoes and cold water enough to make twice the amount and chopped sausages. Add salt, stir once and cover the kettle. Cook for 35 minutes over a slow fire and do not stir.

THIRD COURSE—Chile colorado con gallina (red chile with chicken). Cut chicken in pieces and boil with garlic. Soak red Mexican chile peppers in boiling hot water for ten minutes. Drain off water and knead peppers with the hands. Squeeze peppers through a

strainer into the liquid. Add chicken to this. Add salt and serve hot.

FOURTH COURSE—Ensalada de legumbres (combination salad with vinegar and oil).

FIFTH COURSE—Frijoles (Mexican beans).
Enchiladas.

Frijoles. Wash beans and cook over slow fire with water. When thoroughly done add burning fat and salt, but do not remove water. Mash slightly and serve.

Enchiladas. Make chile sauce as for chicken. Chop onions and grate cheese. Fry tortillas in fat, remove from skillet wet and soak in chile sauce. In the center of each tortilla place a little onion and cheese and two whole olives. Roll this mixture in the tortilla. Serve on platter. Garnish with lettuce leaves and sprinkle cheese, chopped onions and a few olives over the top.

Tortillas—(Mexican bread made of corn flour and water)—are served throughout the meal.

SIXTH COURSE—Postre Cocada (dessert). Ground cocoanut, sugar and milk mixed together. Pour this in a flat platter and cook until edges are well browned.

SEVENTH COURSE—Cafe (coffee). Mexican coffee is ground into a powder as fine as flour. Boil with water until it is very strong and thick like hot chocolate. Fill cup half full of coffee and fill with hot milk.



MENU

Sopa de pollo con arroz
Arroz con chorizo
Chile colorado con gallina
Ensalada de legumbres

Frijoles

Postre Cocada
Cafe

Enchiladas



C O M P A R I S O N S

Nevertheless We Cannot Resist Comparing the Screen Stars

Photographs by



Lotta Crabtree was immensely popular in girlish roles such as Mary Pickford now enacts. Her curls were as famous as Mary's are now. And she retired at the height of her fame with a large fortune

Amelia Glover, like Mae Murray, began as a dancer and developed into a star. We'll admit there is a slight difference in the costumes of Amelia and Mae (note the daring black lace pantalettes)

A r e O D I O U S

of Today With the Stage Stars of the Last Decade

Harold Seton



Kyrle Bellew was the romantic hero. His daring feats probably thrilled your mother even as Douglas Fairbanks thrills you today. Kyrle also excelled in costumed romance and inevitably rescued the heroine whatever the odds against him

People have always been amused by the man who does uproariously funny things with a perfectly serious expression. William Collier was the sober comedian who captured public humor on the stage . . . as Buster Keaton has captured it on the screen



Jackie

Take your last glimpse of the Buster Brown-haired Jackie, for in his next picture, "Johnny Get Your Hair Cut", you will see Jackie going through the entire process of haircutting before your very eyes. Perhaps, we'll have to address him as Mr. Coogan, now that his hair's going to be just like a man's

\$5000.00 In Prize Money

159 Cash Awards Make "Easy Money" For PICTURES Readers

There is still time to get into line for one of the handsome cash awards PICTURES Title Contest offers you. Your chance is as good as anyone's. Enter right now by naming the drawings below. You may win the \$1000.00 First Prize!

Contest Rules

1. This contest is open to everyone except employees of Macfadden Publications, Inc., and members of their immediate families.

2. It costs nothing to enter. You do not even have to buy a copy of PICTURES or use the answer coupon provided therein. You can trace the drawings from any copies of PICTURES wherever obtained, and affix the titles on a coupon of your own manufacture. Titles must be written in ink or typed. Answers submitted in pencil will not be considered. Copies of PICTURES containing the Puzzles may be freely consulted for this purpose at the office of PICTURES, 1926 Broadway, N. Y. City.

3. Eighteen drawings, each to be fitted with its proper title from those among a list of motion picture titles, will comprise the contest series. Three drawings will appear in each issue of PICTURES, the last three in the October, 1926, issue. In selecting the titles do not guess. Have a good reason for your selection in every case. Each drawing will represent one title only in the published list.

4. It is not necessary to formally notify us that you are competing. All that is necessary is that you submit the complete list of eighteen drawings with the titles that you select from the list and an original letter on the subject "The best motion picture I ever saw, and why." The letter must not contain more than 200 words. Winners will be determined by the ratings given them by the judges for the greatest percentage of correctly selected titles and the best letter. The letter which gives the clearest, most logical reason or reasons for your selection of the picture you designate as best will be adjudged the best. One hundred per cent selections of titles will in all cases rank above those not 100 per cent, regardless of the accompanying letter.

5. The judges of this contest will be the editors of PICTURES Magazine. All contestants agree to abide by their decisions. In the case of a tie, each tying contestant will receive the full amount of the prize tied for.

6. DO NOT SEND IN EACH MONTH'S ANSWERS SEPARATELY. Hold them until you have the complete series of eighteen drawings titled. Arrange the sets in numerical order, pin or clip them together, attach your letter on "The best motion picture I ever saw, and why" and forward by first class mail to PICTURES Title Contest Editor, 1926 Broadway, New York City. All answers must be received at that address on or before midnight October 15th, 1926.

7. Each contestant may submit as many sets of title selections as he sees fit, but only one letter may accompany his entry or entries and in no case is a contestant eligible to win more than one prize. As many members of a family as care to may compete and as many prizes as are won by different members of a family will be paid.

Don't delay! Get into this remunerative contest right now. Then when the names of the prize winners are announced you won't feel that you neglected a great opportunity. All you have to do is to select the correct name for each of the three drawings on this page from the adjoining list of movie titles. When you have named all three you will already be on the way towards a cash prize.

Hold your solutions until the close of the contest. In the meantime send the late entry coupon for sets Nos. 1, 2 and 3. By solving them you will be on even terms with each of your competitors.

Look at the schedule of cash prizes.

1 First Prize,	\$1000.00	\$1000.00
1 Second "	500.00	500.00
2 Third Prizes,	250.00	500.00
5 Fourth "	100.00	500.00
10 Fifth "	50.00	500.00
40 Sixth "	25.00	1000.00
100 Seventh "	10.00	1000.00
Total Prizes		\$5000.00

Think of what you could do with the \$1,000.00 cash first prize. Your chance to win it is the equal of any other PICTURES reader. But you can't win unless you compete. Get into the contest now.

Read the brief rules carefully. They explain everything about the contest. Be sure that you hold all solutions until you have the complete set of eighteen drawings correctly named. Sets sent in incompletely violate the rules.

Set No. 5 will appear in PICTURES for September, on sale August 1st.

Titles for the Three Drawings Below Are in This List of Movie Titles

The Big Parade—That Royle Girl—Hands Up—Lord Jim—Cobra—Sun Up—Tower of Lies—Romola—The Unguarded Hour—The Masked Bride—The Midshipman—Do Clothes Make the Pirate?—A Regular Fellow—The Pony Express—The Eagle—Bobbed Hair—The Black Bird—The Knockout—The Skyrocket—Chickie—California Straight Ahead—The Circle—The Teaser—The Covered Wagon—Rolling Home—Memory Lane—The Live Wire—Fine Clothes—Classified—My Old Dutch—His People—The Sap—The Black Pirate—Tumbleweeds—The Limited Mail—Below The Line—Don't—The Home Maker—Peacock Feathers—Hogan's Alley—The White Monkey.

Late Entry Coupon

PICTURES Magazine,
Macfadden Building,
1926 Broadway, New York City.
Attention Mr. Benham.

Gentlemen: I have entered PICTURES Title Contest by naming the drawings in Set No. 4. Please send me without charge Sets Nos. 1, 2 and 3 so that I may bring my entry up to date.

Name

Address

City

State

-----CUT ON THIS LINE-----CUT ON THIS LINE-----

PICTURES Title Contest—Set Number Four



The title of this picture is:



The title of this picture is:



The title of this picture is:

Name Address City State

THE Reviewing Stand

Which Guides You to Better Pictures



THE GREATER GLORY—65%

THE cast of "The Greater Glory" reads like the personnel of a Kathleen Norris novel. But whereas Mrs. Norris achieves warm human sympathy for her diverse characters "The Greater Glory" leaves you completely indifferent as to what becomes of the various vague cousins etcetera. They simply do not seem to matter. I can't quite figure out *why*. The works are all there—Vienna and the World War—and love and hate and disaster and symbolism—all the machinery, but somehow it just doesn't seem to tick. It is lifeless stuff. Confusing and muddlesome and sort of blurry. When Anna Q. Nilsson as "Fanny" is protected by Jean Hersholt as Gustav Schmidt, the erstwhile Delicatessen keeper, the last vestige of sympathy simmered away. It struck us as a picture striving for a von Stroheim atmosphere—and failing. In short, it is a story of war time Vienna and the rise and fall of a large family headed by "The Dresden China Auntie." The love story is between Anna Q. Nilsson and Conway Tearle and they make it effective if somewhat incredible, all things considered, when they are not swallowed up by vagueness. If this review is somewhat confusing so was "The Greater Glory"—whatever that may be.

The cast includes: Conway Tearle, Anna Q. Nilsson, May Allison, Ian Keith, Lucy Beaumont, Jean Hersholt, and others.
It was directed by Curt Rehfeld. —G. H.



THE WISE GUY—90%

"THE WISE GUY" is pleasingly reminiscent of "The Miracle Man" because of similarity of themes and, moreover, because of the presence of Betty Compson in the cast. The central character, in this instance, is a fake medicine dealer who sells "The Universal Healer" and whose slogan is "The Spirit Is The Thing." But he decides that religion is far more salable than his product. He transfers his attention to this field. He is assisted by his helpers. From a nomadic preacher he becomes a noted evangelist. There are many interesting sidelights which we won't reveal.

Much of the excellence of the picture is due to the supporting characters. The director uses every member of his cast to the fullest advantage every minute the camera is clicking. James Kirkwood in the name role is splendid and the same is true of Betty Compson. She is much the Betty of years ago, in her role of the Hula dancer, who becomes the organist. Others of the cast are all one could ask for. In fact, we are quite enthusiastic about "The Wise Guy."

The cast includes: James Kirkwood, Mary Astor, Betty Compson, and others.
It was directed by Frank Lloyd. —T.G.B.



RANSON'S FOLLY—80%

A SMOOTH and well-finished production is this Richard Harding Davis tale, turned to the uses of Richard Barthelmess. And strong upon it is the stamp of Colonel Byam, "military expert" who was engaged to see to it that life at an army post was correct in every detail. In the midst of all this accuracy no very stirring drama grew up. The story is not so old, but so simple, that every turn of plot can be foreseen. The suspense, during the final courtroom scene when suspicion falls upon the father of Ranson's girl, is very obviously played for and not in the least deceiving. And we had to keep reminding ourselves that Dick Barthelmess was supposed to be a daredevil. He looked so mild and well-behaved that at each reckless exploit we raised our eyebrows in surprise until we remembered. Nevertheless, it is pleasant and well-presented drama that entertains even though it doesn't thrill. Dorothy Mackaill does very well with the last role on earth that she should have been cast in.

The cast includes: Richard Barthelmess, Dorothy Mackaill, Anders Randolph, Pat Hartigan, and others.
It was directed by Sidney Olcott. —E.G.

EDITOR'S NOTE: Our reviews are printed of a uniform size so that they may be kept for future reference. They are written by members of our editorial staff, who are skilled critics and whose viewpoints we know to be sane and unbiased. We believe you will find the ratings of special assistance and we invite our readers to send in their personal ratings of pictures they see.

RATING: Excellent, 95%; Good, 90%; Fair, 75%; Poor, 60%

ALOMA OF THE SOUTH SEAS—85%

GILDA GREY, exponent of the "shimmie" and other kindred dances makes her debut in the screen conception of the south seas drama, "Aloma Of The South Seas." The story was selected as a vehicle for Miss Grey mainly because it affords her ample opportunity to demonstrate her terpsichorean talents. There is little to the plot. It is the same old formula used in dozens of these tropical romances.

The continuity is rather bad and the picture might have much improved had the cutter been more generous with his shears—it is entirely too long. The scenery is beautiful and the native extras give it the flavor of the real thing.

Gilda, for one unaccustomed to the camera, does exceptionally well with her role. We feel certain that if given an opportunity she will be able to hold her audience even without the aid of dancing, her stock in trade. Warner Baxter, as the heavy, surpasses any of his recent attainments. Percy Marmont in a rather thankless role invests it with much sympathy and understanding.

The cast includes: *Gilda Grey, Warner Baxter, Percy Marmont, and others.*

It was directed by Maurice Tourneur

—T.G.B.



PARIS AT MIDNIGHT—60%

NOT until the picture was half over did we recognize this as Balzac's "Pere Goriot," and even then we just couldn't believe it. Given a cast such as this production boasts, and a story of such unusual quality, it is disgraceful that no better result should be achieved.

Lionel Barrymore, Mary Brian, Jetta Goudal—all acted as if they were playing in different pictures, and even at the very end the various plots were never completely merged and explained. The picture halts and dallies, and still fails to make interesting the incidents which hold it back. It could have been poignant, appealing, even thrilling, yet it succeeds only in being a terrific bore.

Still, there is Jetta Goudal, more beautiful than we have ever seen her and giving an excellent characterization as the selfish daughter. And Lionel Barrymore, always a powerful figure, both sinister and kindly. To see this will fill you with regrets that it could not have been better done.

The cast includes: *Lionel Barrymore, Jetta Goudal, Emile Chautard, Mary Brian, and Edmund Burns.*

It was directed by E. Mason Hopper.

—E.G.



VOLCANO—80%

IT is surprising how Bebe Daniels seems to hold her audience regardless of the merit of her vehicle. The secret is that she never fails to take the role given her and invest it with her sincerity. "Volcano" is adapted from the stage play, "Martinique," by Lawrence Eyre. The photodrama has lost much of the savor of the original—many of its dramatic moments. There are some colorful camera shots of Mount Pelee which add much to the scenic beauty of the opus.

But most of us feel that we are entitled to more than mere scenery and Bebe's enthusiasm.

Bebe appears as the daughter of a man of aristocratic lineage but questionable reputation, who returns from a French convent to the island of Martinique to learn that she is supposed to be the daughter of a native woman. The story runs quite true to form with little novelty. Miss Daniels is quite attractive in the costumes of bygone years. Ricardo Cortez figures as the handsome hero who marries to please his mother.

The cast includes: *Bebe Daniels, Ricardo Cortez, Wallace Beery, and others.*

It was directed by William K. Howard.

—T.G.B.



**EARLY TO WED—85%**

WE make our bow to any director who can take one of these little domestic dramas which depends almost entirely upon its lines and make a good screen play. Frank Borzage, in this instance, has taken a hackneyed theme and endowed it with more than a spark of originality.

Matt Moore is the boobish husband who listens and tries to follow in the footsteps of his bluffing friend. His efforts to imitate his friend and thereby get a raise are very well done. Kathryn Perry is very amusing as the wife who attempts to keep up a front even when the furniture is being taken away from her. The entire picture is rich with comedy complications very subtly brought out by the director.

"Early To Wed" will not appeal to all audiences. But most of us can enjoy these "newlywed" comedy affairs.

The cast includes: *Matt Moore, Kathryn Perry, Zasu Pitts, and others.*

It was directed by Frank Borzage.

—T.G.B.

**SILENCE—90%**

IT is quite fitting that the man who scored in the stage role in "Silence," Max Marcin's very dramatic story, should be given the same role in the picturization. H. B. Warner acts with restraint and effectiveness a role which might easily have been overplayed by one who hadn't lived the part over and over on the stage. He plays the crook who is willing to sacrifice his life for the girl he knows to be his daughter. The picture is almost flawless. The happy ending in the sunlit garden gives it its one weak touch. Vera Reynolds masters her role as the daughter much better than she does as the mother. Rockcliffe Fellowes, who is always a sympathetic performer appears as the successful man whom the murdered crook wanted to blackmail. Jack Mulhall and Virginia Pearson are pleasing in their roles.

The cast includes: *H. B. Warner, Vera Reynolds, Virginia Pearson, Jack Mulhall, and others.*

It was directed by Rupert Julian

—T.G.B.

**EVE'S LEAVES—65%**

EVE CORBIN lives aboard a tramp freighter commanded by her father. She dresses like a boy and is full of pranks and mischief. Eve is on the look-out for "love vibrations"—and finds them when she sees Bob Britton, a young American traveling in China where "The Garden of Eden," her father's ship is in port. Of course, the young couple are captured by Chinese, put to various melodramatic tortures of a refined and sinister nature and eventually—but this we must not disclose. Leatrice Joy plays Eve and makes that legendary character quite unusual. William Boyd, whom we like though we don't know why, is Bob Britton, who falls reluctantly for the First Woman. Walter Long as Chang Fang is decidedly the supremely one individual one would never want to meet in the dark. The cast is fine throughout, but somehow the picture misses fire.

The cast includes: *Leatrice Joy, William Boyd, Robert Edeson, Walter Long, Richard Carle, Arthur Hoyt, Sojin, and Nambu.*

It was directed by Paul Sloane.

—G. H.

**ROLLING HOME—75%**

THE most notable exponent of this faithful plot is Thomas Meighan, who has probably gone home, broke, to his little white-haired mother more often than any other man on or off the screen, and committed perjury, larceny, or any other necessary crime in order to spare her the knowledge that he was a failure. Reginald Denny does his "rolling home" in a resplendent Rolls Royce, "borrowed" from a man for whom he has lost a great deal of money. In bluffing the old home town into thinking he is a millionaire promoter, he stumbles upon the means of actually becoming one, and of course his dear old mother never knows the truth. There is nothing original either in the story, its treatment, or Reginald Denny's facial expressions, which are the same three—or is it four—that have carried him through comedy after comedy with such astonishing success.

The cast includes: *Reginald Denny, Marion Nixon, E. J. Ratcliffe, and Ben Hendricks, Jr.*

It was directed by William Seiter.

—E.G.



HELL'S FOUR HUNDRED—70%

THE wages of sin are revealed by the glaring light of the flames of Hell—in technicolor. It points a moral lesson by showing the greedy and unscrupulous heroine bereft of everything at what seems to be the end of the story,—and then brings about the happy fade-out by the ancient device of telling you it was all a dream. We can't think of any reason why you'd want to see this except for the performance of Margaret Livingston. This feline young lady, while not entirely lovely, is modern and individual—which is more than can be said of the picture as a whole—and she injects a great deal of lively interest into the proceedings.

Harrison Ford, as the flawless young District Attorney, is—well, flawless. And then there's an ice-man—but we mustn't tell you everything.

The cast includes: *Margaret Livingston, Harrison Ford, Wallace MacDonald, and Marceline Day.*

It was directed by John Griffith Wray.

—E.G.



WET PAINT—90%

RAYMOND GRIFFITH, garbed in his usual costume, a dinner suit and a high silk hat does a perfectly corking job with "Wet Paint." A preface tells us, rather warns us, that what is to come is taken from "Much Ado About Nothing," by William Shakespeare. It is *much ado about nothing*, but here ends the kinship with the Bard Of Avon's play.

Griffith takes the very slender plot and clothes it with comedy both subtle and slapstick, but laughable withal. In many respects it is the best thing he has done—certain sketches compare favorably with Chaplin's work. Helene Costello, sister of Dolores, as the leading lady gives promise of the same material which Dolores has already proven she possesses. Ralph Spence contributes some hilarious titles—just about as clever as any that ever held a comedy together.

The cast includes: *Raymond Griffith, Helene Costello, Bryant Washburn, Natalie Kingston, and others.*

It was directed by Arthur Rosson.

—T.G.B.



PARIS—65%

IN an effort to play the guiding genius back of the making of "Paris," Edmund Goulding made a glorious mess of it. He wrote the story, adapted it and then swayed the megaphone. He is to blame for it all. His cast was excellent. He had his own way from start to finish.

The original story was the most unoriginal plot one could imagine. It is an Apache underworld affair with a girl, a boy, a wealthy American, a dance, a dagger—you know the rest. It differs from a dozen others only in the ending, which is an effort to be artistic, but proves quite the contrary. Joan Crawford, as the girl, is very attractive and for the first time stands out as a young lady possessing an unusual amount of talent. And we wager that she will soon be elevated to stardom. Charles Ray overdoes his role as the wealthy American.

The cast includes: *Joan Crawford, Charles Ray, Douglas Gilmore, and others.*

It was directed by Edmund Goulding.

—T.G.B.



THE BOOB—80%

"THE BOOB" has its interesting moments, thanks to the sincerity of George K. Arthur, his enthusiasm and his comedy flare.

Joan Crawford and Gertrude Olmsted contribute their bit and so does Charlie Murray.

The direction might have been improved upon. Mr. Wellman has subtle touches but at times he lets his players get away from him.

The story centers around a youth called Peter, who after he is rejected by the girl of his heart, goes out into the world to prove to her that the spirit of knighthood is not dead. The obstacles he encounters form the basis for much comedy and pathos.

The continuity is bad and the cutter should have shortened certain scenes.

The cast includes: *Gertrude Olmstead, George K. Arthur, Joan Crawford, Charlie Murray, and others.*

It was directed by William Wellman.

—T.G.B.



TRAMP, TRAMP, TRAMP—90%

DESPITE the fact that the title smacks of the army, "Tramp, Tramp, Tramp" has nothing whatsoever to do with the said organization. Instead it refers to the footfalls of transcontinental hikers, exploiting the excellence of Burton shoes.

This is Harry Langdon's first feature length comedy. We for one regret having missed all of his two-reel comedies. He has a keen comedy sense and a subtle manner. His strangely peculiar countenance is in itself food for laughter.

Langdon essays the role of a tramp who falls into a hiking contest organized by a shoe manufacturer for the purpose of advertising the superiority of his goods. The girl whose face appears on all posters becomes the inspiration of Langdon. This young lady, played by Joan Crawford proves to be none other than Burton's daughter. Miss Crawford again proves that she is on the road to stardom.

The cast includes: *Harry Langdon, Joan Crawford, Alec Francis, and others.*

It was directed by Harry Edwards.

—T.G.B.



THE SOCIAL HIGHWAYMAN—60%

THIS picture must have been made by a man who dispensed with his script and then found he didn't have any ideas in his head. The result is a feeble, groping picture with no authentic plot and the stamp of no personality to bring it to life. Judging from the antics of John Patrick, it was intended as a comedy, though it is streaked with melodrama and never establishes itself definitely in any category. It concerns a cub reporter who, in order to square himself with the City Editor, sets out to capture a notorious highwayman. For reel upon reel he has his quarry right in his grasp and doesn't know it—in fact he himself poses as the bandit, and thereby hangs what small shred of story there is. The thing drags along interminably, with no real humor to brighten the ridiculous situations.

The cast is undistinguished.

The cast includes: *John Patrick, Dorothy Devore, Montague Love, and others.*

It was directed by William Beaudine.

E.G.



THE RAINMAKER—85%

IT is indeed refreshing when a good picture slips upon us without the blare of trumpets, so to speak. "The Rainmaker" did just this.

Let us say, however, it is no masterpiece—just a good melodrama with about as much human interest as could be injected into so many feet of celluloid.

William Collier Jr. appears as a jockey, who after a fall which incapacitates him for riding becomes somewhat of a prophet. An arm, which was wounded during the war, tells him of the approach of rain. He takes money from the gullible horse owners and prays for rain when they want it and vice versa. The girl concerned is Georgia Hale, in the role of a nurse and a dance hall girl. All the featured players give extremely sympathetic interpretations of their parts.

The cast includes: *William Collier Jr., Georgia Hale, Ernest Torrence, and others.*

It was directed by Clarence Badger.

—T.G.B.



THE WILDERNESS WOMAN—95%

THIS is immense! Great stuff! Directed with a rare, new touch. Superbly cast. Aileen Pringle is Juneau MacLean. Chester Conklin is her father. Lowell Sherman is Allen Burkett, a young man of affairs who comes to the MacLeans in their native Alaska to present them with a check for a million dollars; to fall in love with Juneau and to tell Kadiak that in New York trains run under rivers. Thereby hangs the tale. The MacLeans go to New York. Kadiak gets into the hands of unscrupulous wolves who get their livings by fleecing poor boobs. Juneau gets into the hands of beauty experts and fashionable modistes. They both emerge . . . but see for yourselves! Having told you this much we have yet told you nothing for experience cannot be told, it must be lived. "The Wilderness Woman" is a human, humorous, poignant story.

The cast includes: *Aileen Pringle, Lowell Sherman, Chester Conklin, Henry Vibart, Harriet Sterling, and Burr McIntosh.*

It was directed by Howard Higgin. —G.H. (Continued on page 111)

What LIFE Has Taught Blanche Sweet

By Joan Cross

IT was certainly a brief interview.

Blanche Sweet was an hour and a half late, having been in the clutch of the costumers all afternoon. She came into her dressing-room at the Marshall Neilan studio at six-thirty.

I was leaving the next morning for New York. If an interview was to be done it must be done then, and in a hurry. For Blanche had dinner-guests coming to her home at seven o'clock. And dinner-guests are so unreasonable. They always expect to be fed—and on time.

So Blanche could give me only a few minutes in which to talk of this and that. It really doesn't matter though. I know her fairly well and the prop interview questions aren't necessary between friends.

This morning, sitting in a quaint little inn, out on Long Island, I've been wishing that Blanche Sweet were here. Which, hang it all, is a compliment to her, for, frankly, I've traveled three thousand miles to get away from movie stars and movie studios for a while. Oh, yes, interviewers get that way every now and then. Fed up on fame, and glamor, and classic profiles, and blazing personalities.

But Blanche would fit in, here. I can just see her walking down the shady streets under the thick-petaled magnolia blossoms, swinging along with a free, vigorous stride, sniffing the crisp air with that very, very perfect nose of hers, interestingly studying everything and everyone we passed, her blue eyes shining with appreciation and enjoyment.

Blanche is really a vital and quite energetic person, you know. So much has been written of her illnesses, her personal worries and what-not, that no doubt many of the film fans picture her as being a rather neurotic and melancholy individual.

Which is the bunk.

Blanche Sweet has known all the terrors of a complete nervous collapse. But now she is in radiant good health. She has known all sorts of ups and downs. But she has turned every experience to her own advantage.

"I don't let anything worry me, any more," she announced gaily. "I just say—well, that's *that*. Nothing can ever get me down again. I've had to retire twice from the screen because of illness. I've had lots of time in which to think. I know it is a hackneyed phrase, but true nevertheless, that we simply must take life as it comes, and laugh away its disappointments. This really sums up what I have learned from life. And it hasn't always been a kind teacher to me, believe me."

Kind or not, life has paid very special attention to Blanche Sweet from the time she was a year and a half

old. Even at that age, Blanche was bound to create an impression. She did. A howling one. For when eighteen months old she made her debut on the stage as the infant in "Blue Jeans." Blanche howled so on the opening night that she stopped the show. When one can stop the show in a Chicago theater at the age Blanche was then, one is bound to have an exciting career in years to come. After the first performance, though, Blanche was a good blonde baby and went out in the snow with her deserted mother, or did whatever was required of the infant in "Blue Jeans." At that time, I believe, a baby on the stage meant a Deserted Mother and a Snowstorm, just as today in the movies it means a Clubman Father, a Frivolous Mother who has been Dazzled by the White Lights, and the inevitable Reconciliation in the
(Continued on page 109)

When Blanche Sweet returned to the screen after an absence of two years she walked right into the greatest role of her career, that of "Anna Christie"
Now she is at work under Neilan's direction in "Diplomacy"



ON *the* SET

News of Plays and



Not only is Mlle. Arlette Marchal an accomplished actress, but we have recently discovered that she is also an accomplished pianist

"13" HOLDS evidently no terrors for the officials of Metro-Goldwyn - Mayer Studios, for May 13 was the date selected for the Los Angeles premiere performance of "La Boheme." The only thing marring the occasion was the absence of the lovely star, Lillian Gish, who had been called to London by the serious illness of her mother.

Yet Lillian will not miss the opening altogether for by the beautiful thought of John Gilbert, who co-stars with her in the picture, and the readiness of M-G-M authorities to carry out Mr. Gilbert's suggestion, a little of the spirit of the occasion was caught and imprisoned and sent to the star overseas.

A microphone was installed on the stage and the tribute paid to Miss Gish by Fred Niblo, master of ceremonies, together with the prolonged



applause from the brilliant audience assembled, were recorded on phonograph records. These records were then encased in metal and turned over to an aviator who flew to New York where the records will be placed on a fast steamer. Mr. Niblo assured us that within a week Miss Gish would be enjoying the fruits of Mr. Gilbert's thoughtfulness. Another unique feature was the special air-mail box placed in front of the theater to receive the cards of greeting from those present to the absent star. These were also carried to New York by the aviator.

The usual throng of fans gathered outside the Forum Theater greeted entering luminaries with cheers and applause, rising to a frenzy when Jack

Winks Keaton is treading the Physical Culture path with his mother, Natalie Talmadge Keaton, in the garden of their home. Now we know how Winks has grown so tall and strong



Roy D'Arcy claims to be a better cook than his wife, and here he is trying to prove it. We somewhat fear for the result

and OFF

Players Here and There

Have you had your eye lashes curled today? Anna Q. Nilsson sets a fad with the help of Percy Westmore, beauty exponent. Line forms to the left, girls!

Gilbert appeared with King Vidor and Eleanor Boardman. Mr. Niblo made the remark in presenting King Vidor after the picture that he (Niblo) was kept so busy introducing Vidor's great productions that there was no time left in which to make successful pictures himself.



THE many friends of Mabel Normand will be glad to hear that "Raggedy Rose," her two-reel feature with Hal Roach, is proving an instantaneous success. Miss Normand has signed a three-year contract with Hal Roach and is making a hurried trip to New York to close up her apartment there.

You're right. They're married. Claire Windsor and Bert Lytell give a modern version of "Romeo and Juliet," with many variations



MARY KORN- man and Mickey Daniels of "Our Gang" are planning an elopement from that troupe in the near future. Their two ambitious daddies are going to take their cherubs and go into the producing game themselves.



MAURICE Tourneur who is almost ready to start for the Bahamas to direct the filming

of "The Mysterious Island" evidently doesn't intend to be bereft of a home. He has leased Noah Beery's delightful town house and is doing all the settling right now so the unpleasant part of home-building will all be over before he leaves.

Meanwhile, the Beerys are not homeless as they have their very Californian



Miss Claire Firman (at right) winner of the Philadelphia Daily News Contest, visits the Cosmo Studios, where most of the Macfadden True Story Pictures are produced. She is made welcome by Aileen Pringle, Howard Higgins (seated) and the fortunate Sam Hardy of the First National Pictures

ranch house in the San Fernando Valley and two days after they moved in, their new home was the scene of an old-fashioned house-warming and barbecue.

Noah Beery and his wife, not to mention their young son, Noah junior, have a hospitality complex if there is such a thing and instantly made everyone feel at home. Earle Foxe of Van Bibber fame helped meet the guests and later, disguised in a cowboy sombrero, circulated among the tables with trenchers of home-made bread and platters of celery. George Harris, English comedian under contract with Fox, and Eugene Paillette, French actor at present in Paramount's "Man Trap," brought down the house with an impromptu Apache dance. The center of many an interested group was Mrs. Leslie Carter, who lately informed a waiting world that she was about to die. For one on the edge of the grave, she looked particularly blooming. Ronald Colman, bronzed and rested from a week happily spent in the Grand Canyon with his old pal, Dick Barthelmess, looked teasingly unfamiliar without his moustache. Among the other guests were noted Margaret and Ivy Livingston, Vera Reynolds, Rita Hoyt, Charley Chase, Alec Francis, George Fawcett and Victor Schertzinger.



EL CAPITAN'S

opening is now a matter of history and with the corner stones laid and work progressing merrily on the three other legitimate theaters planned for Hollywood, it looks as if there would be plenty of stages for the one and only John Barrymore to tread the boards. Two weeks ago he intimated that he was ready and willing to "take a flyer" on the local stage, motion picture producers consenting and the fish not running. "I'd like to try 'Peter Ibbetson' with Lionel again," he said, "Lionel is great in that. Hollywood's the place to get the finest actors in the world and there are marvelous possibilities. Can't say just when I'll do it but it's going to be done."



BEFORE Jack Dempsey left for a several months' stay in a Southern training camp, he bought his charming wife (Estelle Taylor) a new home on Los Feliz Boulevard and she has been busy ever since

"feathering her nest." Warner Brothers decided retakes were necessary for part of "Don Juan" so Estelle, who plays Lucretia Borgia so superbly in this production, had to spend a few of her days and nights and Sundays tormenting Don Juan and his fair lady love. With this completed, she was free to continue her cushion-making and start her drapery campaign. Then Jack wired her to meet him in Kentucky for the Derby and this was too tempting, so we've lost Estelle until June as she plans to visit the training camp for a week or so.

Another lucky lady to attend the Kentucky Derby is Jacqueline Logan who has left for Louisville with her husband, Bob Gillespie. The couple will go to New York after the racing classic and may go abroad for a short time if a film engagement of the actress does not interfere.



GRETA GARBO,

Metro-Goldwyn-Mayer's Swedish actress, is bravely trying to bear her grief over the loss of a very dear sister in the home country. A cablegram bringing the sad news was brought to Miss Garbo on "The Temptress" set and two or three days later came a precious letter from the beloved sister written before the sudden illness which culminated in her death.



[If they aren't coming, they're going. Madge Bellamy, pretty little Fox star, is joyously taking her first trip abroad while Ernest Torrence expects to cross the briny deep very soon for his first vacation in

four years. Frank Borzage, popular Fox director, left with his wife for a short vacation in New York. Besides just simply enjoying the new shows and old friends, poor Mr. Borzage has the delicate task of persuading a bride to leave her husband—but only for professional reasons and quite temporarily, let me hasten to add. You see, the Fox officials want the fair Alma Rubens to come back to Hollywood and play the lead in "The Pelican", but her recent bridegroom, Ricardo Cortez, happens to be under contract to Famous Players-Lasky who have set him to work in their Eastern studios. The bride and groom have been honeymooning in snatches, as it were, and it is Mr. Borzage's mission to break in on this love (Continued on page 78)



When John S. Robertson arrived in Los Angeles with his wife he was met at the train by Richard Barthelmess whom he has directed in many pictures in the past

A Handsome Young Officer

These pictures were not specially selected in honor of the Fourth of July celebration but, incidentally to show off a few scenes from "Ranson's Folly"



Top: "Turn Back the Universe and Give Us Yesterday," that is, if this is a true conception of what Bandits looked like in olden days

Center: From Dick's facial expression, we take it, as a serenader he makes a rather dashing officer

Right: In the role of daring Lieutenant Ranson, Richard Barthelmess is said to be at his best. We wonder, though, whether he too will proclaim that he has been misjudged as is the way with motion picture officers





It is now the thing, and a very good thing, to have very few but carefully chosen pictures that mean something by way of distinction

Good Pictures *and* Bad Pictures

Or Have You Too Many Pictures On Your Walls?

By Charles D. Chapman

(Interior Decorator for Famous Players-Lasky)

THERE was a time when it was "the thing" to have every available inch of wall space in every available room, hallway and vestibule, covered with pictures. Just as it was "the thing" to have heavy velour draperies, morris chairs, "sets" of furniture, brass beds and the like.

Today, in the more modern idea of furnishing, we have got away, I think, from a lot of *stodginess* in house decoration and furnishing. We have got away from sets and heavy carpeting and shrouding window-hanging and we have got away, too, from pictures.

Oh, not entirely, of course. But we have ceased to practically *paper* our walls with pictures, good pictures and bad pictures, indiscriminately, so long as there were pictures on the walls. We used to think that a room without many pictures looked "bare," "unfurnished." We think so no longer.

It is now the thing, as you probably know and also probably agree with, to have a very few pictures, pictures carefully chosen, carefully hung and pictures that

mean something by way of distinction, value or real, if simple, beauty.

We realize, today, that one of the very greatest charms in interior decorating is to have a *sense of space*. It is far better to have too few things than to have too many things. The great thing to avoid is an impression of being *cluttered* and this applies quite as much to wall space as to floor space. For, after all, it is upon the walls of any room that the eye most rests and rest is just what the eye should do. It should not be strained and confused with a medley of pictures, most of them meaningless to all but the family circle and, often enough, meaningless to them if they came right down to it.

A small but practical consideration to the housewife is that this elimination of pictures means, also, an elimination of *dust*. Pictures are great little dust-collectors. They are also famed for leaving pronounced spots upon the papered wall where the space back of them has not faded as the rest of the room has.

In this day of open book shelves books are quite enough to keep dusted without having several dozen relatively unimportant pictures to keep tabs on, too.

There are some people who have gone so far as to object to having any pictures at all. They prefer pictureless walls with, perhaps, a bit of tapestry, a panel of embroidery or the like, to relieve the otherwise unbroken monotony of the walls. This holds particularly true in bedrooms. The idea being that pictured walls are distracting to the eye and are therefore not conducive to the most serene slumber.

On the other hand there are a great many people who adhere to the "old-fashioned" penchant for pictured walls. But even these reactionaries have modified their taste in this respect.

For such people there are a few simple suggestions that may improve the effect of their "hanging."

One taboo is on family portraits. These no-doubt cherished possessions should absolutely be relegated to the bedroom, the private den or sit-

ting-room, the hall, or some part of the house where guests do not foregather. Family portraits should never be hung in the living room or in the dining-room. The underlying reason for this is that the chance guest is not supposed to be interested in the picture of Grandma or Grandpa, Great-Grandmother or Great-Uncle Jeremiah and it is better taste to have these pictures placed where they will be loved and appreciated—which place would be a room more or less sacred to the intimate family circle for whom the pictures have equally intimate associations and meanings. These pictures may be placed in the den or library.

Then there are oil paintings. Oil paintings are, if good ones, usually the possessions of wealthy people.

And if they are not good, then they are, like the little girl in the rhyme, "horrid" and should be absolutely tabooed, even if the taboo means no pictures at all. A cheap, badly executed oil painting is fit only for a third rate hotel or some unsightly
(Continued on page 110)



This room gives one a cluttered impression. The pictures hang too high and are entirely out of balance. Compare this room with the one below

Some people prefer a panel of tapestry with one or two pictures on their walls. Not only a charming and restful room but an inexpensive one





PHOTOGRAPH BY INTERNATIONAL NEWSREEL

There Are No Morality Clauses in Their Contracts

Fanny is Annie's three weeks old daughter. And like other movie mommas, Annie has an eye to business. She has already secured a life contract for Fanny which contains no morality clause and provides for the freedom of the Universal lot, plenty of food and pasturage, kind treatment and shelter during inclement weather

This leads us to suspect that Fanny made good in the several pictures in which she has already appeared

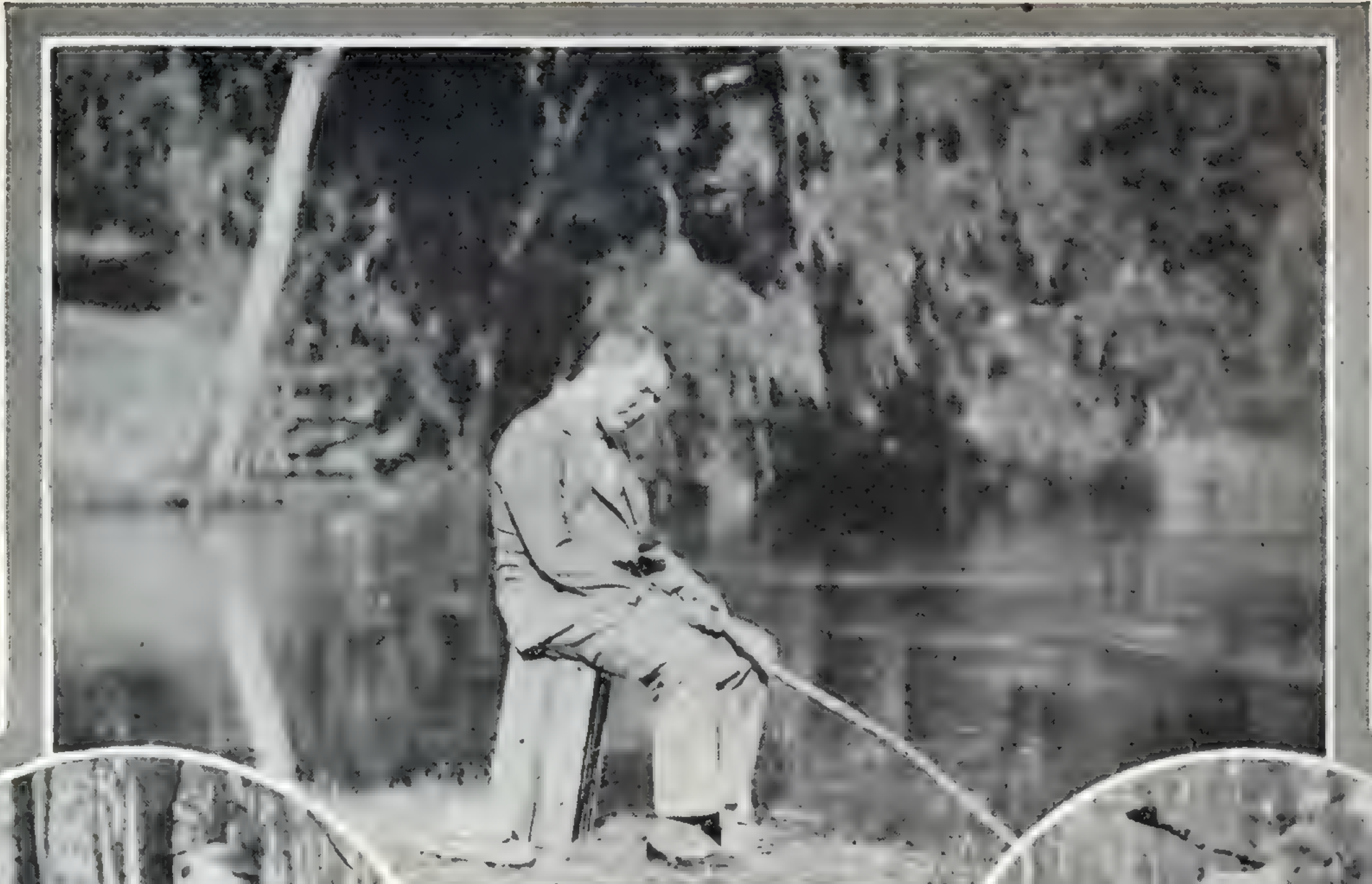


Constance Talmadge and Her New Leading Man

His name is Tullio Carminati and he will appear with her in "Sybil", which was first announced under the title, "The Duchess of Buffalo". Leave it to Constance to pick one of the "strong and silent" men

The Old Vacation Game

Lest you misconstrue, this is not W. C. Fields on a vacation...merely some of the scenes from his first starring vehicle "The Old Army Game".



In spite of what you see here we still maintain the picture is full of action



Ho-hum-humm.
Fishing or sleeping,
it's all in the
day's work.



BLUE SPRING
THE JOY SPOT



Between Reels

With Hal K. Wells

The Mystic "It"

ANTONIO MORENO is the latest screen luminary to be acclaimed by Elinor Glyn as a possessor of that thrice-mysterious quality known as "It." Madame Glyn's mystic brotherhood has been growing with really astonishing rapidity of late.

In fact, about the only Hollywood celebrities now remaining who have not been initiated are Ben Turpin and Minnie, the Universal elephant.

Second Generations

IN "The Son of the Sheik" and "Don Q, Son of Zorro," Valentino and Fairbanks have set a rather interesting precedent. If this second-generation-sequel idea for outstanding hits is carried to its logical conclusion by other film producers, we may soon look for the appearance of some of the following:

"Robin Hood's Grandson," with Fairbanks.

"The Grandniece of Pollyanna," with Mary Pickford.

"The Kid's Kid," with Charlie Chaplin.

"The Sea Beast's Nephew," with John Barrymore.

"Brawn's Third Puppy," with Strongheart.

"The Goose Woman's Kid Sister," with Louise Dresser.

And it is even possible that James Cruze might be inspired to produce "The Covered Wagon's Trailer."

And it Came to Pass

SEVERAL months ago, in treating in these columns of C. B. De Mille's thousand-dollar-prize idea contest, we suggested that "The Deluge," with appropriate historical trimmings, be used. Two weeks later the prize-winning idea was announced, and it was—"The Deluge."

We have no intention of claiming the thousand dollars, however. It was too easy a prophecy to make. The idea was bound to be Biblical. The success of the "Ten Commandments" guaranteed that. Incidents of the Passion Play seemed out of the question. That left, after the prodigal use of material in "The Ten Commandments," only two really spectacular events available.

The first of these, "The Creation of the World," seemed a little too ambitious for even Cecil to tackle.

Consequently, by a simple process of elimination, there was only one thing left, and that was "The Deluge."

Publicity De Luxe

INCIDENTALLY, the day after "The Deluge" was announced as the prizewinner in the local papers the worst rainstorm in fifty years hit Southern California. And, so strongly is Hollywood saturated with the movie complex, half the population suspected that the storm was in some unknown way engineered as a colossal publicity stunt for the new De Mille picture.

The Melancholy Dane

HOLLYWOOD may eventually honor Benjamin Christianson, Scandinavian director recently imported by Metro-Goldwyn-Mayer, with some kind of a nickname, but it is a cinch that name will never be "Happy."

For "The Devil's Circus,"

Mr. Christianson's maiden opus in this country, offers about as charming a picture of wholesale ruin and destruction as has ever appeared on the silversheet. There were four members of the cast. The last reel found the heroine crippled for life, the hero just emerging from a long jail term, the vampire broken and humbled by another lengthy prison sentence, and the villain shattered and blinded in the trenches.

About the only members of the unit who escaped the casualty list were the heroine's pet dog and a second assistant cameraman.

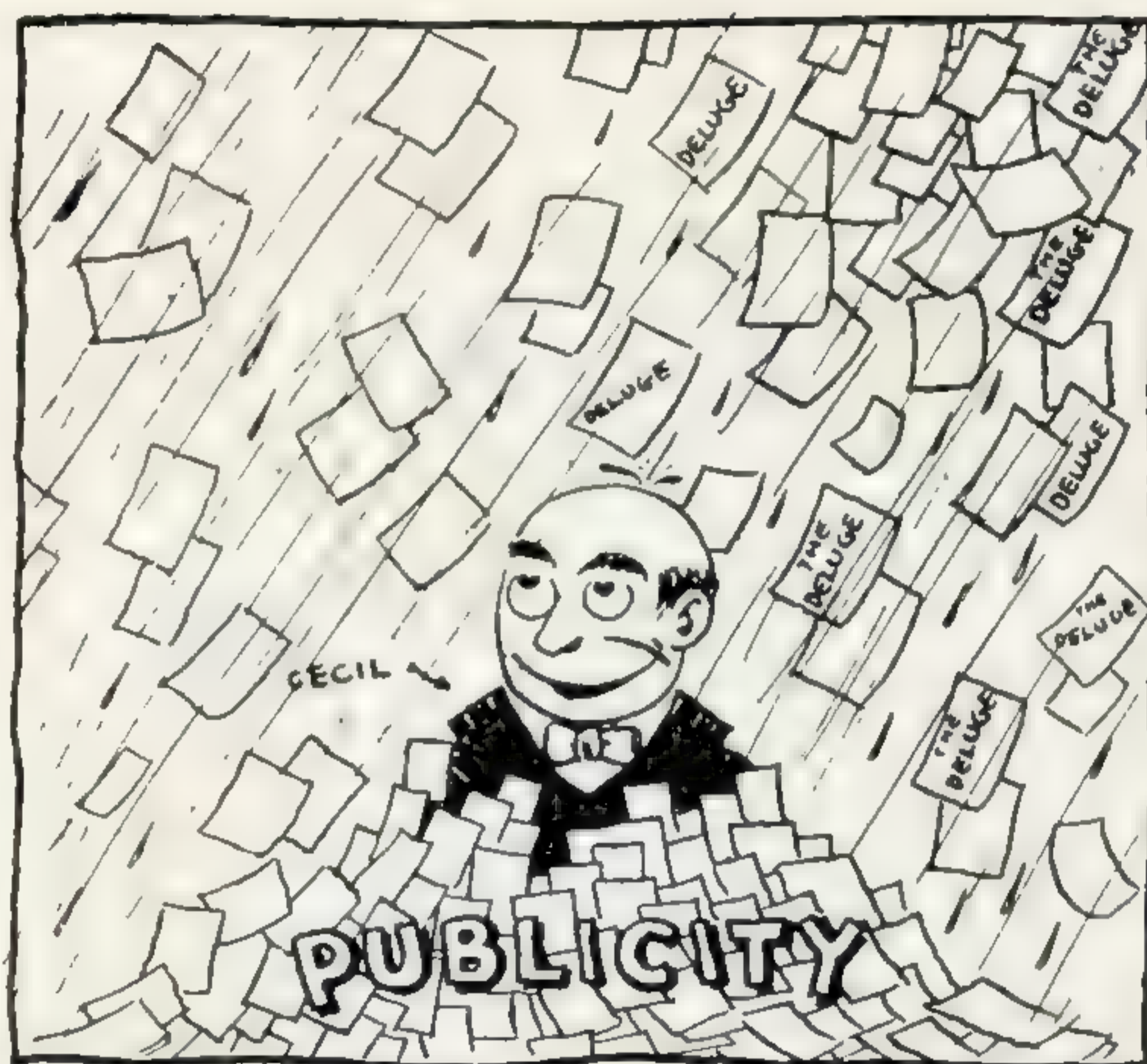
The Descent of Wit

THE pun used to be considered the lowest possible form of humor. But that was before the advent of subtitles for one-reel comedies.

The S. P. C. M. A.

AMONG the more atrocious items of screen fare suggested this month for prompt and drastic action by the Society for the Prevention of Cruelty to Movie Audiences are listed the following:

Camera-loving leading men who hog every closeup by planting their classic (Continued on page 108)





Conway Tearle

When he made "The Great Divide" Mr. Tearle threatened to discard tuxedos and pleated shirts and appear henceforth in soft collars. Frankly we are glad he broke his threat and returned to the old coat-tails.

Daisy Moreno writes of a Tony none of us will ever know. We know the Latin... the hero. She knows the Tony who gets more amusement out of arranging and rearranging living-room furniture than he gets out of a night at the Coconut Grove

Below is the recent picture taken when the Morenos returned from one of their travels..



PHOTOGRAPH (ABOVE) BY EDWIN BOWER HESSER



Because We
Believe
A Wife
Best
Qualified to
Give

The Portrait of a MAN

We Present This Point of
View of Antonio Moreno

By Daisy Moreno

HERE is the old, well-known saying that "No man is a hero to his valet." The paraphrased question might arise, "Is Any Man a Hero to his Wife?"

Yes and no.

And there is no disparagement meant. After all, no one would want to live continuously with a hero. Think what a flag-waving, medal-giving performance life would be.

And after all, a man is not *one* man, but *many* men.

A man on the screen is many men to his Public. He is the Romantic. The Great Lover. The Ideal Husband. The Wounded Rival. Sometimes, the Villain.

The same man is yet another man to, let us say, his mother. To his mother he is the little-boy-that-never-grows-up. The perpetual Peter Pan.

He is another man to his children. Kingly. Commanding. Authoritative.

He is still another man to—*his wife*.

It is to his wife, I think, that a man appears in his truest aspects. He is Romance to her, of course. He is the Lover and the Romantic. He is the good comrade, the protector, the provider. He is, sometimes, the Villain. He is often the Ideal Husband and he is, quite frequently, the little-boy-that-never-grows-up. For when a woman loves a man she has a considerable portion of the maternal in the love she bears him.

Perhaps the best way to begin the portrait of a man is to tell what first attracts you to that man. Quite often the initial attraction a man has for you is the essence of his character. You see him quite clearly in the very beginning. You are able to pick out the quality in him that first drew you to him. After the first, when the alchemy of love and attraction begin their insidious, sometimes confusing work, it is not so easy to differentiate. He is just—THE MAN.

In our case, it was Tony's (Continued on page 102)



Revivals Aren't Always a Pleasure

\$15 PRIZE LETTER

Dear Editor:

PICTURES has had so much praise heaped upon it through the pages of the Mail-Bag that there is very little one can say without repeating oneself. I like your magazine especially because, more than any other, it makes an effort to draw its readers into the inner circle. It throws out bait to them, and draws back their opinions. Your editorial on reviving old pictures was especially provocative. Theoretically, I am as enthusiastic about the idea as anyone. I often think with a sigh of "Where the Pavement Ends," "The Kid," and a few others that have given us never-to-be-forgotten hours. With so many other people I say, "If only they would revive that one!" But as soon as you try to put the plan into practice, its glamor disappears.

You know how it is to meet someone you knew and admired years ago. With a sickening disappointment you almost always find that you have changed—if she hasn't—you have grown away from your enthusiasms of yesterday, and qualities that seemed charming to you then have lost their power to interest you. You go from the meeting with a sense of disillusionment, saying, "Oh I wish I had just gone on remembering her as I used to know her!"

Old pictures are like that—except that the danger of disappointment is even greater. Because there is always the possibility that your friend will have grown up to you and kept her attractions on a level with the times. But what hope has the poor picture? Styles change, and they simply can't be ignored. No matter how seriously you may want to take your movie fare, I defy you to abandon yourself utterly to some emotional scene which is being acted in the costumes of 1918. After three years, the subtlety and humor of "The Marriage Circle" was considerably marred by the weird looking women involved in it. You are quite apt to find that the actress who seemed beautiful to you in 1920 is just a frump when exposed to the gaze of 1926. And there is a new technique, new standards of picture-making with which to compare the old—not always favorably.

Then there is the purely mechanical side of it. Films aren't made to last. That may come, but at present a film is very short-lived. Anyone who has gone into a theater expecting to taste again the delights of some favorite film, and has found his beloved cut, positively butchered, in the worn out places, spotted, and flickering and jumping epileptically, will know what I mean. Last summer I saw a revival of "Scaramouche" that was acute agony for me. I have heard that Rex Ingram works with such very soft lighting that his pictures don't even have the life-span of the ordinary film. A sad fact for me, as my list of revivals would be largely composed of Rex Ingram.

Of course I don't want to argue against the revival of old pictures. After all, I don't have to go to them, and if other

people want to go and have their precious dreams dissipated, let them go. But I do urge people to think twice before they go in and lose forever a treasured illusion.

Sincerely,

Janet Morse,
92 South Oxford St., Brooklyn, New York.

More Real Than Real Life

\$10 PRIZE LETTER

Dear Editor:

Your magazine is a very important factor in my life. It is hard to believe, I suppose, that some people are so much alone that the imaginary people and events of the moving-pictures are more real to them than their own lives. But this is true in my case, and I look forward to PICTURES as I would to letters or other news from my own friends. It is not the best way to live, perhaps, but if it is necessary you can get as much thrill out of the events that take place on the screen, and the lives of these magical people as they are revealed in magazines, as you could if you yourself were the fortunate one to live in such splendor and delight. The many pictures you publish are a delight to me, and the intimate news, but what I like best of all are the interviews in which we hear these people speak for themselves. That is the reason why I think "The Editor Gossips" is the finest thing in the magazine—because it brings you into such close and authentic, personal contact with the stars. Please have this department always, and longer!

A devoted reader,
Mat Raymond,
R. F. D., Enfield, Massachusetts.

When Those Who Come to Mock, Remain to Write

\$5 PRIZE LETTER

Dear Editor:

In the midst of all this controversy as to what's the matter with the movies and why there aren't more stories available—original stories—I have a theory to offer. No doubt a foolish one, but it seems sound to me.

I think the whole trouble is the reputation for cheapness and commercialism that the movies have managed to blight themselves with. No good writers will take them seriously. You will notice that whenever a fine, established writer goes to Hollywood, he apologizes for himself by taking cracks at the movies, and if he patronizingly consents to write a script, he does so with the intimation that he is doing his very worst work—as if to say, "My poorest moments are better than the best that moving-picture people can do." He wants their money, yet feels that he is avoiding the "stigma" of being connected with movies, by derision and poor work. I was especially impressed with this after reading Joseph Hergesheimer's reflections on Hollywood. When he wrote his first original story for the screen, "Flower of Night," he took the attitude that I have described. He casually and carelessly wrote a story, giving no thought to the requirements of. (Continued on page 95)



This Page is an Open Forum

IT matters tremendously what you think about everything that has anything to do with motion pictures. Write us frankly about your reactions to either the stars or the productions themselves. You must have many theories, many prejudices, many enthusiasms, that you would like to give voice to. For every letter we publish we will pay five dollars. Tell us what you think about things. The more letters we get the better pleased we will be.

And what do you think about PICTURES? We are curious about this too. Tell us what you like best about it and what you dislike about it. Also, what you would like to see in it that is not there now. Please help us with your suggestions. We want to publish what the readers want. Every month we will print two letters which come from our readers about this publication. For the best letter we will pay fifteen dollars and for the next best letter we will pay ten dollars.

—THE EDITOR.



Pictures of New York's Night Club Life

(Continued from page 35)

as well as packed with romance and action they are tremendously popular with the children, who are most important of the audience.

Jay Hunt, long ago with Katy Putnam in "The Old Lime Kiln," and recently Frank Bacon's successor in "Lightnin'," directed my pictures. He directed only the dramatic scenes however, and left to me the direction of the rough riding and shooting. I certainly put over some hair raising stunts—and I never had a double in one of my pictures, or even a dummy. Many a time I said "Farewell, gay life, sorry to leave you," as I jumped over a cliff or bull-dogged a steer.

Those boys were real cowboys, and I could never have managed them if I had shown the white feather.

I wanted to do Wild West pictures partly because they gave me a chance to ride a horse and have lots of thrills, and partly because I wanted to please children. I have missed out badly on children. If one got into the Winter Garden it was by mistake and of course there are none at the Night Clubs. Al Jolson and some of the other fellows who let loose and act like boys make up for them there. Also I know Wild West pictures appeal to the small town people and there are a million Main Streets but only one Broadway. "Night Life in New York" which showed the El Fey Club and, as Bob Sherwood said, "Lots of Broadway signs and yellow taxis" is the only so-called "Society Film" I ever acted in.

At Triangle, Olive Thomas, Alma Rubens and I were the gib stars. Gloria Swanson was playing Keystone Comedies and used to sit around my dressing room all the time saying she was going to sit until they gave her a job. Julian Johnson, my husband, was Scenario Editor of Triangle. She was nothing but a kid then—and a darn cute one. I loved to have her around. I fixed myself up a dressing room that made real copy for the press agents. I had a map of Texas instead of a name plate on the door and an orange parrot for door knocker. Inside there

Sol Lesser came into the Club the other night and he said that twenty-seven theaters in Cuba were running my pictures all at once. Wild West pictures seem to have a decided appeal to every one. On the right is Texas on "Waco" the horse she rode in all her pictures

was a display of orange wicker and black velvet in true exotic Hollywood style. I sat around and served tea and repartee in orange and black pajamas. Poor Mother, she was one relieved parent when those hair-raising days were over. But how I loved them. I was crazy about my cowboys and life was much more fun than the best movie could ever show. We spent days camping out on location and had great barbecues and went hunting. At night we would sit around the fire and some of the boys would play banjos or guitars and sing and tell stories.

We had just as good a time, or better, as the boys who saw our movies thought. One little girl was so entranced with my screen activities that she got herself a cowboy suit and had her name changed to Texas Guinan 2nd. She sent me

her picture and told me all about it. I think that is one of the sweetest tributes I ever received. A little boy in Santa Monica where I lived for a while became such an ardent fan that he used to write me most impassioned love notes on great pieces of wrapping paper. He would leave them on my front porch, clamped down by big rocks, where I would stumble over them coming home at night. He was an adorable youngster—but it was a bit too much when he slipped into my house one night and hid under my bed waiting for me. I saw his boots and thought

he was a burglar. My shrieks aroused the whole coast. Another admirer whose intensity became troublesome was — of Oakland, California, who followed me across the country, beating his way in the wake of me and my cowboys. I was almost arrested for kidnapping. When he reached New York I gave him a ride around the Park on my horse, took him to a few shows and bought his train ticket and sent him home much against

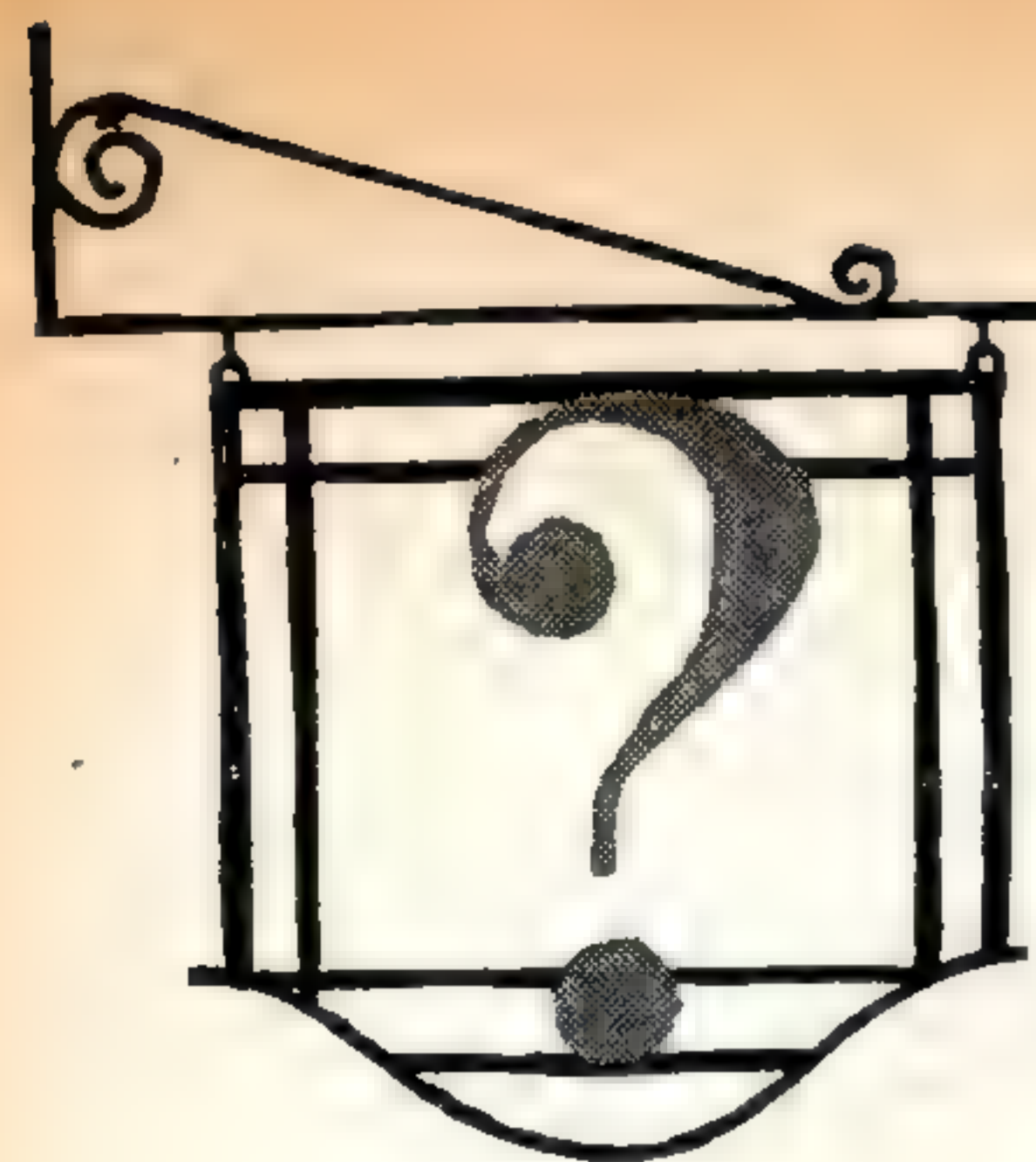
his will.

This fan letter from Tokio tickled me:

"I saw your nice photograph. If you are kind enough to listen to my heart (Continued on page 87)

When I was with the Triangle, Olive Thomas, Alma Rubens and I were the gib stars. And Gloria Swanson, playing in Keystone Comedies, used to sit around my dressing-room all the time saying she was going to sit until they gave her a job





The Sign of the Question Mark

MISS QUESTION BOX—You expect an awful lot of me, but I'll just prove I can answer anything. Colleen Moore is a star. Yes, I think she's cute, but not so very. I doubt if Ben's going with a steady girl. Wouldn't you feel sort of unsteady if Ben asked you out? Ben's address is First National Studio, 807 East 175 Street, New York. Write Gloria, Ricardo, and Louise Brooks at the Paramount Studio, Astoria, L. I., N. Y. John Gilbert, Mae Murray, and Norma Shearer get their mail at the Metro-Goldwyn Studio, Culver City, Calif. Ronald Colman is at the De Mille Studio, Culver City, and Larry Semon can be reached at Chadwick Pictures, 729 Seventh Ave., New York City. Oh, yes—Pola's address is Lasky Studio, Hollywood, Calif., and Blanche's is Marshall Neilan Studio, Hollywood.

I never looked at Louise Brooks with my spectacles on, but I don't doubt she's hotsy totsy here and there. Why shouldn't she send you her picture? I can't say whether Pola or Gloria is the better actor, because they're both actresses. Fooled you that time. Don't believe Pola and Rudy will stay married, because I don't think they'll ever marry. Nita was born in 1900.

I wonder how you can get into the movies, too. Piano-playing is about as much help to a movie aspirant as a good singing voice. Your gum-chewing would probably be more of an asset. But I advise you to stick to stenography—the hours are easier.

A. H. S.—Another "Modern" has fallen for Oscar Pleat. I am surprised. I think you're the ninety-seventh girl to ask that question this month. His name is Carl Miller. He also played in "The Red Kimono."

A COLLEEN MOORE FAN—Who told you I got wise by standing on my head on an Encyclopedia? It's not true. You know the old rhyme—"Open your mouth and shut your eyes and I'll give you something to make you wise." That's how I did it—just sat with my mouth open. Colleen was born August 19, 1902—so you're just in time to wish her a happy birthday. She doesn't read her fan mail as a general rule, but she might read something very interesting. She doesn't seem to be as much affected by her fame as a lot of other girls, does she?

BLONDY, F. R.—I'm afraid you won't think it's so thrilling when you look in the June PICTURES and don't find your name. That issue is already out, as I write. It's safer to send a quarter with every request for a picture. If course it is sort of a strain on your finances if you're a rabid fan, but it should be an incentive to you to earn some money. I don't believe Virginia Lee Corbin has a secretary already—though I may be wrong. I'd write to her again if I were you. Whenever I run out of adjectives I'll call on you for help. I've never seen so many in a row before.

What Do You Want To Know?

THIS Answer Department will appear every month. In it we will answer all the questions which we are asked about either motion pictures or motion picture people.

What are probably the most complete files in existence have been compiled so that every question may be answered promptly and authentically.

If you are curious about anything in the world that has anything to do with motion pictures, write to The Answer Department, PICTURES, 1926 Broadway, New York City, N. Y.

You will be answered.

NANCY TUDOR—No, I don't think you are so very curious. You have no idea how many girls, just fifteen, are "really dying to become an actress or something or other" because they're fed up with being at home. I don't know how you can become an actress unless you go to one of the cities where they produce plays or pictures, and look for a job. Or win a beauty contest. You say, "I want to become Miss Somebody instead of always little Miss Nancy Tudor." As long as you only want to be "something or other" why don't you stay at home for a few years more and then become Mrs. Somebody? I think that would be much more fun. So do I hope you succeed.

A **VILMA BANKY CLUB** has recently been organized, with Miss Banky as honorary president. For further information please write to the club's secretary, Donald Phillips, 215 West 23rd St., New York City.

A **CAROL DEMPSTER CLUB** has been organized, and since the first of January has acquired 130 members. For details write to the secretary, John Irwin Zellner, 536 West 4th St., Mansfield, Ohio.

MARY MARGARET CAMERON—That was Neil Hamilton with Betty in "The Golden Princess." I'll see what I can do about having their pictures printed. We've just had one of Betty—in the July issue. I hope someone will ask you what you think of PICTURES so you can make that flattering speech.

SUNSHINE DIMPLES—You thank me very much and if your questions are not answered you will thank me just the same. You are a (Continued on page 108)

To have and to hold lasting loveliness



Fine Pores Make Fine Skins



LEARN THIS SECRET OF COMPLEXION CARE

DEEP in your heart you know it's true: *The one thing you treasure most is this thing men call Beauty.*

If you were born beautiful, you're lucky. Cherish your beauty tenderly, so that all the years of your life will be "golden years of loveliness."

And if you weren't born to beauty, you're lucky too. Lucky to live in this modern age when a clever woman can easily overcome Nature's little failings and achieve true distinction and charm in looks.

After all is said and done, nothing is so important to beauty as a beautiful complexion. And nothing responds more readily to an intelligent, guiding hand.

So if your complexion isn't all that you would like, don't be discouraged. Give Nature a chance, for ever so brief a time, and she will build your skin anew—she will bring you the clear, radiant skin you have always wanted—the lovely complexion which is the starting point of all true beauty.

It's all a matter of proper care—care that will keep your skin fresh and youthful—care that will refine the pores and keep them normally invisible. For, as you know, "fine pores make fine skins."

*If you would have a lovely complexion,
learn to refine the pores*

All beauty specialists will caution you against powdering over open pores. For the tiny particles of powder enter the little openings, clog and enlarge the pores and make the skin rough, coarse and unlovely.

That's why most beauty parlors finish their treatments

with the application of ice to close the pores. Ice does the work all right, but it is a little too harsh for most skins and quite inconvenient to apply at home.

Now a new and better way—Princess Pat Ice Astringent

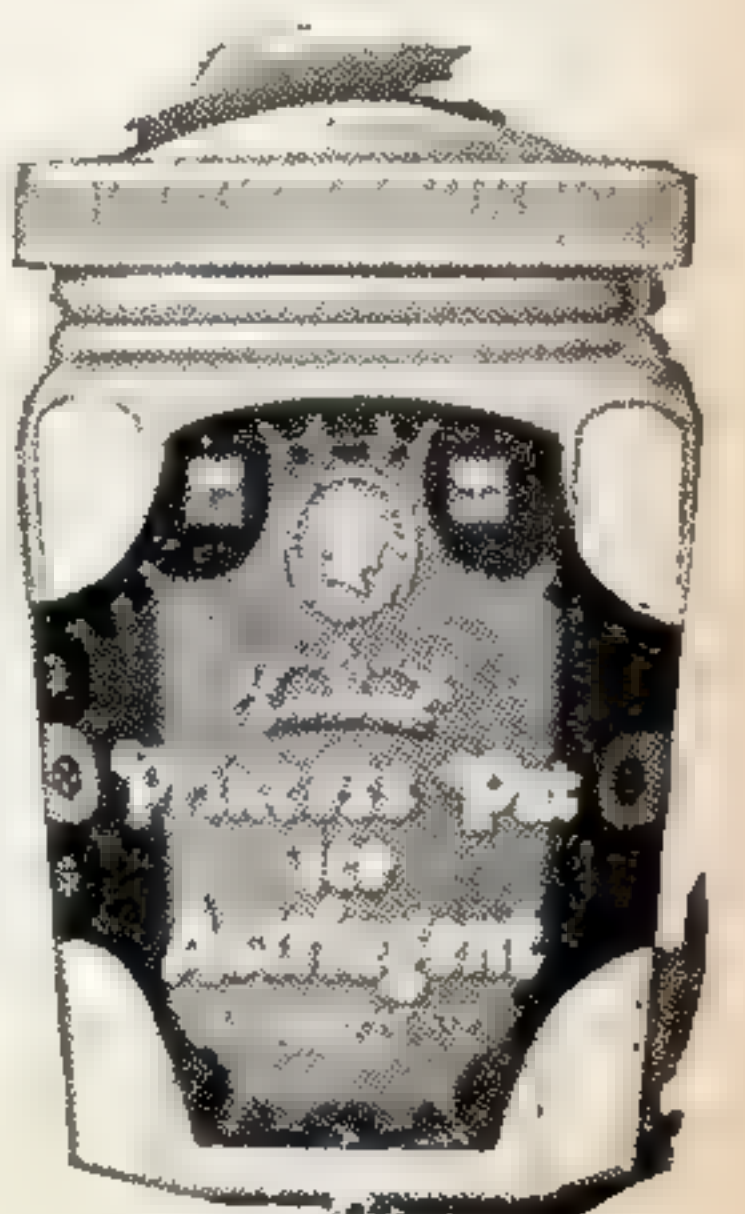
Fortunately you no longer have to bother with chopping ice nor risk its harsh effect upon your skin. For Science has now provided a new and better way—Princess Pat Ice Astringent—a delightful, fresh, "freezy" cream that is really both *ice* and *finishing cream* combined; an astringent that has all the pore-refining and skin firming qualities of ice without its disadvantages.

At the first touch of this magic cream you will feel a reviving, cooling sensation—a joyous tingle that will leave your face glowingly refreshed. In a second, this cream has vanished and you have a splendid foundation for your make-up. Your pores are closed and you can powder without clogging and enlarging them; without causing that "flaky" effect which comes from powdering over open pores. Your make-up stays on longer and looks more natural; your complexion is protected against dust, wind and exposure; you have the lasting loveliness that comes only with a satiny-soft, fine textured skin.

*Keep your skin fresh and youthful
this new way*

Begin now "to have and to hold" the beauty that all men adore. Get Princess Pat Ice Astringent at your favorite toilet goods counter and always apply a little before putting on your powder and rouge. You'll be rewarded with an added loveliness and charm you have never known before.

NOTE: *Ice Astringent is the second "twin" of our famous Twin Cream Treatment—known everywhere as the ideal pore-refining method. It is a Princess Pat discovery and only Princess Pat can offer it to you. Do not confuse it with ordinary "astringent creams." There is no similarity. Princess Pat is the one and only Ice Astringent.*



PRINCESS PAT

PRINCESS PAT, LTD., CHICAGO, U. S. A.

Princess Pat perfect beauty aids include: PRINCESS PAT CREAM SKINFOOD AND ICE ASTRINGENT (THE FAMOUS TWIN CREAM TREATMENT), PRINCESS PAT SKIN CLEANSER, ALMOND BASE FACE POWDER, ROUGE, LIPSTICK, TWO-PURPOSE TALC, PERFUME, TOILET WATER.

Free So that you may know for yourself the lovely effect of Princess Pat Ice Astringent, we will take pleasure in sending you a trial tube free. Just mail the coupon.

PRINCESS PAT, Ltd., Dept. 1558
2709 South Wells St., Chicago

Without cost or obligation please send me a free trial tube of Princess Pat Ice Astringent.

Name.....

Street.....

City..... State.....

(Print name and address plainly)

Test is FREE SEND COUPON



Your Skin

Keep It Hair-Free But Smooth

It shouldn't feel like a man's face. Underarm skin surfaces rub. Sharp cut hairs prick and show. On legs such cut hair ruins fine stockings. And always shaving makes the skin become coarse and the hair heavier.

This free test shows a far better method of removing hair. At the roots. Simply by dissolving it. Send the coupon and see.

Then you will know how to have perfect freedom from hair. You simply rinse it all away. See how skin stays velvety smooth. Also soft and clear. On arms, underarms and legs this solvent works like magic. It is a cream known everywhere as Neet. Millions use it. Druggists everywhere sell it. 50c per tube. This test shows free why Neet ends shaving. How it brings greatest beauty and comfort to you. And why doctors endorse it. Clip the coupon.

Perfect loveliness depends no less on freedom from perspiration odor than on pleasing freedom from unsightly hair. So we send you also a trial tube of the dainty cream, Immac. It banishes perspiration odor as this test shows.

Trial Tube FREE Neet

Hannibal Phar. Co., 4310 Duncan Ave., St. Louis
Mail me a Trial Tube of Neet, the Hair Removing Cream.

New Way to Make Money at Home

We have openings for a few new members in Fireside Industries, a national organization of artistic home-workers. No experience needed. We teach you just what to do and furnish outfit to members without extra cost. Satisfaction guaranteed.

Illustrated Book Tells How You can easily make extra money, in spare hours or full time without leaving home. Fascinating work, decorating beautiful art novelties to supply big demand. Read experiences of successful members. Send 10c now for postage on Illustrated Booklet giving full details.

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Dept. 87-K, Adrian, Mich.

Hundreds Earn \$100 a Week

Amazing new shoes for women, in big demand everywhere, can bring you \$100 a week and more right from the start. Agents everywhere making this big money at easy, pleasant work.

No Capital or Experience Needed

All you need to make this money is ambition and willingness to work. We supply everything, and teach you how to make good. Even spare time will pay you \$2.00 an hour and more.

FREE OUTFIT with Actual Shoes

For limited time we are offering complete \$25.00 selling equipment and five real shoes (representing 35 newest styles) ABSOLUTELY FREE. Do you want one at once? Then write to STYLE-ARCH SHOE CO., Desk 102-1, Cincinnati, O.



Beauty Hints from Hollywood

By Percy Westmore

VII. What Do You Weigh?

THERE'S a lot of talk these days about weight. Most girls are worrying continually about being too fat or too thin. Strangely enough this matter of weight is even more important than girls think it is. For, in a way, your weight determines your health, too.

The girl who is too fat or too thin can accomplish a great deal by very clever camouflage in dress, as we have seen, by the use of correct line and color. But after all, if your weight is wrong there's no use camouflaging the fact when you can get to the bottom of things and correct your weight, instead. Why bother to wear full skirts and voluminous flounces to hide thin legs when you can have firm flesh instead? Why bother to wear straight up and down clothes and eschew

bright colors to hide those extra pounds when you can get rid of them by reducing your figure to its proper proportion?

Nearly everyone I know is dieting in some form these days. Quite a group of young folks in Hollywood are taking up a raw food diet. This means, literally, that the raw food faddist eats only raw vegetables and fruit. These vegetables and fruit are eaten whole or they are ground and appropriate ones are mixed together. They are eaten plain and with tempting salad dressings. The followers of this raw food cult say that it brings their weight to exactly what it should be, and that it helps their complexion, too. So if you are below or above weight you might try raw food. Of course raw food does not include raw meat but it does include all sorts of delightful things—figs, dates, nuts, dried fruits such as prunes and apricots and other tempting sugar plums, honey, whole wheat and all kinds of fruits and vegetables.

In London there is a new fad in diet and it will make you thin, too. It consists of living entirely on warm fruit juice

and the liquid in which vegetables have been cooked. It is supposed to cure all sorts of diseases.

If you do not care for raw food, or fruit juice exclusively, there are many other ways that you can reach your proper weight. A way that has never been equaled—and probably never will be—is the good old physical culture way of diet and exercise. This method of

reduction is based on the laws of nature and can be followed with absolute benefit.

The physical culture method of getting thin—or fat—consists of judicial diet and exercise. As you probably know, there is a strange phenomenon connected with exercising—for the same exercises make the fat person grow thin and the thin person grow stouter.

This means, of course, that exercising takes off fat as well as develops firm flesh and muscle. It's easy therefore to understand this seeming phenomenon. The fat person, by exercising, loses her fat. The thin person, by the same means, gains muscle and flesh to cover her angular bones.

There is no need here to go into the exercises for getting thinner or fatter—that is for attaining your normal figure. I am sure you know them as well as I do. A good book on physical exercise will give them to you. Your radio sends you exercises every morning. The best exercises are those that are a bit strenuous and put the trunk muscles into use. Bending backward and forward and to the right and left are as good as any simple exercises you can get. Lie flat on the floor and raise your legs alternately as high as you can. Then try raising them together. That's good, too. And the good old "bicycle exercises"—still lying on your back and going through the motions of riding a bicycle is as good as any exercise you can get. PHYSICAL CULTURE

THERE is probably no greater beauty expert in motion picture circles than Percy Westmore. He supervises the make-up of all players who appear in First National Pictures, Inc. productions.

Every month we will publish an article by him. You may follow his advice with safety and rare profit. He is an authority on the subjects of which he writes.

Watch for Mr. Westmore's articles.

THE EDITOR.



Lillian Gish
as "Mimi"

John Gilbert
as "Rodolphe"

LILLIAN

GISH and

JOHN

GILBERT in

LA BOHÈME.



KING VIDOR'S production of
STUDIO days in Paris
GOLDEN days of love, laughter and tears

AND through it all
A great undying love.

COMING to your theatre
AFTER a record breaking \$2.00 run
AT the Embassy Theatre
BROADWAY'S most exclusive playhouse

Metro-Goldwyn-Mayer

"More stars than there are in Heaven"

Brilliant Supporting Cast Includes

Renee Adoree and Karl Dane of "The Big Parade", Roy D'Arcy of "The Merry Widow", Frank Currier of "Ben Hur", as well as George Hassell and Edward Everett Horton.

Screen story by Fred De Gresac based on Henri Murger's "Life in the Latin Quarter."



Tint your Gray Hair naturally

Prove it—order test bottle

THERE'S no reason now for anybody to become gray—or even gray-streaked. For Brownatone, the preparation so antiseptic that there isn't the slightest doubt as to its perfect safety, can bring back the original color and beauty to your hair. It tints gray, faded, bleached or unbecomingly streaked hair in natural tones of blonde, brown or black.

Easy To Use and It Acts Instantly
Not the least bit of trouble to use, either—as you simply comb the color through. And it acts instantly. Any woman can apply Brownatone herself, at home!

Color Remains

As Brownatone permeates each separate hair so thoroughly, the color cannot rub off or wash out. So there's no interference with shampooing—or even marcelling, permanent waving or scalp treatments. Further applications are needed only as hair grows.

Brownatone comes in two colors from which any shade may be obtained. At drug and toilet counters, everywhere, 50c and \$1.50.

Send 10c for Test Bottle of Brownatone! It will show you just how it can beautify and tint your hair!

Mail This Coupon

The Kenton Pharmacal Co.,
Dept. E-2, Covington, Ky., U.S.A.
(Canada Address: Windsor, Ont.)
Enclosed is 10c for test bottle of Brownatone.

Blonde to Med. Brown.
 Dark Brown to Jet Black.

Name _____
Address _____
City _____ State _____

GUARANTEED HARMLESS

BROWNATONE

TINTS GRAY HAIR ANY SHADE

Paris Boston
LABLACHE
IT STICKS
FACE POWDER
Known and loved by four generations
ON SALE EVERYWHERE
Write for free sample of face powder and Booklet
Illustrating New LABLACHE Creations
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Hay Fever?



Here's positive relief!

What would you give to rid yourself of that annoying and disturbing malady? Thousands have been relieved. Why not you?

CURAY RADIUM
Hay Fever Remedy—\$5

Mailed on receipt of price, or sent C. O. D.
Contains Radium certified by U. S. Gov't.
Guaranteed to do as we say. Send for free Booklet, "Radium—Nature's Way to Perfect Health."

Radium Corporation of America
Dept 96 Huntington, W. Va.

CURAY

RADIUM REMEDIES

Magazine always carries articles with supplementary exercises for development.

You can't get thin or fat without the proper diet. Unless you are just a little wrong in weight, I know that diet is a difficult thing because thin people usually don't care for fattening foods and fat people are devoted to just the things that keep them overweight. If you really desire to have a good figure you can't have it without some sacrifice and the sacrifice necessary in dieting will far repay you by giving you not only a good figure but health as well. Many fattening foods, such as fried things and too many sweets and starches are actually harmful.

The best way to gain fat, if you are too thin—though there seem to be only a few people who are too thin, these days—is by eating a number of meals, many of them small. That is, eat your regular meals and in between take an occasional glass of rich milk or some other nourishing food. Milk with an egg beaten into it, or a good sandwich made of whole wheat bread and a bit of cheese, hot chocolate with cream or custards will soon give you the necessary pounds.

If you are too fat it is a little more difficult than this, for instead of adding goodies to your meals it means going without them. However, if you once start to diet and have the fun of seeing the scales show your reduction you probably won't find it hard at all. If I were a girl trying to get thin I would start at once to reduce. The trouble with most girls is that they say, "I'll eat a lot tonight and start dieting in the morning." And in the morning they don't feel like dieting.

If I were dieting I would take one or two glasses of water as soon as I awoke. These could be cold or quite hot although I think that most physicians think that hot water is best. You might put a little lemon juice in the water if you like. Then for breakfast I would take only fruit—an orange or an apple, a cup of coffee or coffee substitute if I were accustomed to it, and if I were awfully hungry, one piece of dry toast or bread and no butter at all—or a film of butter if you felt you had to have it.

For lunch I'd eat very simply, too. I'd eat a fine big vegetable salad with just a little salad dressing on it. Occasionally, I'd alternate with a fresh fruit salad. You've no idea how these salads will help your health and complexion and they will reduce you too if you do not eat fattening foods with them. I would eat only one piece of dry bread with my salad at lunch if I wanted to get thin and I would follow the salad with a simple fruit dessert.

For dinner your meal could consist of a few thin slices of meat without fat and only a little gravy, one or two vegetables and a rather simple dessert. Potatoes are fattening, of course, but they really have a worse reputation than they deserve. They are not nearly as fattening as bread and butter or pudding or candies, so if you like, you may have a baked potato occasionally or even a little mashed potato. Fried potatoes are fattening, of course, but the fat in which they are fried is far more fattening than the potatoes themselves.

The reason most fat women are fat is

because of the nibbles they take between meals. An ice cream soda here, a couple of chocolates, a little later, a cookie, a sandwich—Why, you've eaten enough right there for a full day's rations without any regular meals at all! You can't expect to get thin if you eat all you want at meals and then eat an extra supply between meals, too. If you want to get thin and you are hungry between meals eat a piece of fruit or nibble at a raw carrot or take one or two thin crackers.

Don't eat as much at meals as you are accustomed to eating. You will find that a lesser amount will satisfy you far better than you had any idea it would. You will enjoy your meals better if you chew your food well and you won't want such large portions. You will be in better health, too. Diet and exercise, then, are the secrets of reduction—and addition—when it comes to weight.

Of course there are a lot of fads for getting thin. There are various baths which really help very little. There are drugs which are dangerous. There are odd diets such as potatoes and skim milk, tomatoes and eggs, lamb chops and pineapple. When it comes down to it these combinations do not contain any magic. All they are, actually, are really combinations which are low in caloric value. You can get up your own combinations just as easily as accepting others, omitting from your diet foods that are fattening and which contain large amounts of fat, sugar or starch. A splendid book on reduction is "Diet and Health" by Dr. Lulu Hunt Peters. "Eat and Grow Thin," by Vance Thompson is good, too. Bernarr Macfadden has also written on reduction.

Do you know how much you ought to weigh? Weight is, as I have told you, important, but most people do not know what their weight should be. I am giving you a table containing the perfect weights for women. These are for women of medium framework—that is—whose bone structure is average:

4 ft. 8 in.	—112 lbs.
4 " 9 "	—114 "
4 " 10 "	—116 "
4 " 11 "	—118 "
5 "	—120 "
5 " 1 "	—122 "
5 " 2 "	—124 "
5 " 3 "	—127 "
5 " 4 "	—131 "
5 " 5 "	—134 "
5 " 6 "	—138 "
5 " 7 "	—142 "
5 " 8 "	—146 "
5 " 9 "	—150 "
5 " 10 "	—154 "
5 " 11 "	—157 "
6 "	—161 "

Of course allowances must be made for type. Some girls have extremely slender bones, others have average skeletons and others have such heavy bones that their bones must be considered in their weight. Usually the girl who is light-boned should weigh ten per cent less than the table, the medium weight should just about equal the table, while the girl with large bones may weigh ten or fifteen per cent more and still not be fat. People used to think that if they added weight as they grew older it was quite all right, but, these days, doctors are all saying that the person who is not

over average weight has the best chance to live long.

Of course you must not weigh too little either, and if you are below your weight you must start building up if you wish to keep in good health—and good health, as we all know, is the most important thing in the world.

The woman of average weight is the most fortunate person all around. She can have a greater choice in clothes. She usually looks well in anything she wears. She has the best time out of life. Most important of all, she has a greater chance for good health.

In these articles we are considering appearance most of all, so that is why I recommend getting down—or up—to your normal weight. A woman of medium weight can immediately discard the necessity for considering her weight as far as appearance is concerned. She can concentrate on her color and type, thereby having many more opportunities for looking well.

Is beauty expensive? Is it necessary to spend large amounts of money in order to look well? Women do spend thousands of dollars in order to attain beauty but I don't think it is necessary. Next month I shall tell you how to get your share of beauty inexpensively.

Hollywood's Fortune-Teller

(Continued from page 27)

could speak of him more definitely if I knew him.

"Pola Negri should have Mme. de Brissac write a story for her. Mme. de Brissac wrote the screen version of 'La Boheme' for Lillian Gish. I predicted that this picture would be a triumph for Miss Gish. The writer should do a story for Pola. She and Pola would be in harmony with one another. The picture would be a great success for the actress.

"A marriage between Pola Negri and Rudolph Valentino would be very successful. She was born in January, he in May. There is a fine vibration between them. They understand one another.

"Valentino will not die out in public favor for a long time to come. He was born under a very powerful sign, Taurus, which indicated 'I go and get them.' Fame was inevitable, in his case.

"Valentino comes to see me frequently. I have foretold many events which have come to pass in his life, including his divorce from Natacha Rambova. Natacha is an exceptionally brilliant woman, and very charming, but the signs plainly indicated that there could not be lasting harmony between her and Valentino.

"I first met Natacha at a dinner party at the Valentino home. I am very sensitive to people, and immediately knew that she was distressed and disturbed. She asked me to tell her about her future. I was rather tired, that evening, and suggested that we wait until after dinner. But she said she could not wait and led me to an alcove. I could see plainly, all that was about to come to pass in the household, and I told her everything. It came about, just as I said.

FAMOUS FEET

..how they're kept free from corns..



LOUISE GROODY'S Famous Dancing Feet

"I always have Blue-jay on hand when trouble is a-foot!" writes the dainty and delightful Louise Groody, now starring in the New York musical comedy success, "No! No! Nanette."

"Stage work isn't always kindly to a dancer's toes. But I never have corns. For at the least sign of an approaching callus, I put on a Blue-jay."

Blue-jay is an old standby to folks who reap fame and fortune from their feet. A soft, velvety cushion fits over the corn and relieves the pain at once. Usually one plaster ends the corn. But even an "old offender" seldom requires more than a second.... At all druggists.

Blue-jay

THE SAFE AND GENTLE WAY TO END A CORN

© 1926

Manicure free



Write for free trial set—enough for 6 manicures—of Marrow's liquid nail polish and Trimoyl cuticle remover. Cutting cuticle no longer necessary. Trimoyl rids it of hard dry edges, of dead skin. Prevents hang nails and keeps skin at base of nails smooth, even, soft and healthy. Marrow's liquid nail polish quickly gives your nails a brilliant lasting pink tint-lustre. Put on with a Buffer—not an enamel. It's waterproof. Its oil base removes corrugation and corrects brittle nails.

While sold everywhere, sample set of Marrow's will be sent free and prepaid. Send now and see how easily and quickly you can have beautiful lovely nails and make your hands more attractive than ever.

Write Now

MARROW'S, Dept. C204, 3037 N. Clark, Chicago



ANITA Shapes While You Sleep

Users Praise it as a Priceless Possession

RESHAPE YOUR NOSE!

You can surely and safely mold your nose to beautiful proportions with the ANITA NOSE ADJUSTER

Shapes while you sleep or work—painlessly, comfortably.

Results speedy and guaranteed.

Physicians praise it highly.

No metal to harm you.

FREE BOOKLET

points way to facial beauty and happiness. Write for it today.



The ANITA Co. Gold Medal Won 1923
ANITA Bldg. Dept. 825 Newark, N.J.

"That Has Real Style"

"AND I made it all myself! Thanks to the Woman's Institute, I can now make all my own clothes and have two or three dresses for the money I used to spend on one! For the first time in my life, I know that my clothes have real style!"

No matter where you live, you, too, can learn right at home to plan and make stylish, becoming clothes and hats at great savings, or earn money as a dressmaker or milliner.

Mail Coupon for Free Booklet

and learn what the Woman's Institute can do for you.



WOMAN'S INSTITUTE

Dept. 90-H, Scranton, Penna.

Without obligating me in any way, please send me one of your booklets and tell me how I can learn the subject I have marked below:

- Home Dressmaking
- Professional Dressmaking
- Millinery
- Cooking

Name.....
(Please specify whether Mrs. or Miss)

Address.....



No One "Respects" Gray Hairs!

All honor to Age, but today holds little for the woman whose gray locks advertise her years. When you see an otherwise attractive woman with gray, or faded hair nowadays, it's a sign of neglect!

Your first gray hair should be your last. You needn't resort to crude dyes or stains, either. Just take advantage of the happy discovery that has ended all thought of gray hair for so many women! A perfectly harmless liquid that hasn't even any color—that's clear and pure as water from a well—restores the hair's original shade.

Restore the full, natural color of your hair—Mary T. Goldman's hair color restorer is applied in a half hour! Leaving it silky and soft, waving and curling as it did in youth! See your druggist, or mail coupon:

Complete Test OUTFIT FREE

MARY T. GOLDMAN (8C)

Goldman Bldg., St. Paul, Minn.

Send me the demonstration outfit FREE and POSTPAID. Mark color of hair with X.

- | | | |
|--|--------------------------------------|---|
| <input type="checkbox"/> Black | <input type="checkbox"/> Dark Brown | <input type="checkbox"/> Medium Brown |
| <input type="checkbox"/> Auburn (dark red) | <input type="checkbox"/> Light Brown | <input type="checkbox"/> Light Auburn (light red) |
| | <input type="checkbox"/> Blonde | |

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"I dislike to go about in crowds. The many, many influences around me at such times depress me, but frequently I go to the film stars' homes for dinner, and occasionally to their parties. I went to a party at Marion Davies' home recently.

"What a lovely soul Marion Davies has. She is not well understood. I wish people could know her as I do. She gives—gives. No one knows of her great charities. Her heart always rules her head. Miss Davies will continue in her even popularity with the film public.

"Pauline Frederick will come back to the screen, and repeat earlier successes. Miss Frederick is very psychic. When she is filming a picture she is under a great psychic vibration. When she has a great role, such as the one she played in 'Madame X' she lives it, and is frequently exhausted by it because the psychic vibration causes her to suffer and endure, personally, every emotion she portrays on the screen.

"She will return to motion pictures and give other great portrayals. Her work is not finished yet.

"Agnes Ayres will also return to the screen. She may not think so at the present time, but she will come back.

"I see no more screen work for Madame Nazimova. No, she will give her time to the stage in future.

"Mabel Normand will return to public favor. Oh, how misunderstood she has been, and persecuted. How unjustly accused. Miss Normand is a child of faith. She trusts everyone implicitly. She sees no wrong in others. Her eyes are blind to all evil, and because of this she has been led into unfortunate situations. But she will be vindicated and I see a bright future for her.

"Washington," said Dareos abruptly. "You come from the Northwest, from Washington, don't you?"

"Yes," I said. Nothing surprised me by now.

"I see it all around you," stated Dareos calmly.

"Norma Shearer will go steadily forward to a tremendous popularity. She will be one of the great stars of the future," continued Dareos. "I prophesied the success of Renee Adoree in 'The Big Parade' and she will go on to even greater successes, in future pictures.

"Now I will speak of players who are not particularly well known up to this time. I will tell you what the future holds for them.

"George K. Arthur is going to rise to stardom on the screen, according to all

indications. He will be one of the great comedians, ranking with Chaplin, Lloyd and Raymond Griffith.

"Two young men of whom, perhaps, you have never heard,"—and I hadn't—"will be popular idols of the future. One is Charles Farrell. The other is George Lewis. Universal will elevate George Lewis to stardom and his popularity will be tremendous.

"Charles Farrell will be established in the very near future. He is now playing a part in 'Old Ironsides' and this picture will bring him immediately into the public eye. His work will attract the attention of the theatergoers, and he will be starred.

"'Old Ironsides' will be a very popular picture, one of the great pictures of this year.

"Olive Borden and Joan Crawford are two girls, not very well known as yet, who will achieve tremendous popularity. I see them as great stars of the future. Everything is very bright around them."

All of which should make the above named young people very happy indeed, if they believe in Dareos.

Certainly many of our leading film players do believe that he can see into the future, as well as the past, and are guided by him. It is interesting to speculate on just how great a power Dareos is, in Hollywood.

Concerning his personal life, he says that there was a Dareos with Alexander the Great, and that there has been one ever since. He is of Greek and Italian descent, with a dash of Irish. Interesting combination. He was born, he says, "on the high seas" and comes of a very wealthy family of tobacco merchants.

"I was educated in America and Europe. My family wished me to become a lawyer. But from childhood I realized that I had the gift of the psychic. While I confined myself to foretelling events in my own immediate family, there was no objection, but my people have never become reconciled to my appearing in public.

"However, this was the work laid out for me, and I have followed it since that day, of which I have already spoken, when I predicted the future for Douglas Fairbanks and Victor Fleming."

As I gathered up my wraps, preparatory to leaving, Dareos remarked, casual as ever, "You should look like your mother. But you don't in the least. You bear a strong resemblance to your father."

Well, whatever or whoever this strange man may be, he hit the truth in my case, every time.

One of the Sad Young Men

(Continued from page 33)

about the *glad* young men. We feel sure that you can tell us, if anyone can, what it really feels like to be famous, feted and favored at an early age."

Quite a wistful expression came into Ben's usually laughing eyes. Astonishingly deep blue eyes they are, girls. Not to wax too sentimental they are the blue of sapphires.

"I don't know about that," Ben said, "I haven't read the book but I rather think that I am one of 'em . . . in a way . . . one of 'The Sad Young Men,'

I mean."

We said, "Oh, we didn't know . . . tell us the story of your life . . . the real facts . . ."

Ben sighed: "You know," he said, "I have been avoiding you for months. Much as I know the value of friendly publicity I also know my own deficiencies along the same line. I know I'm no help. I suppose I'm just dumb. I'd really much rather have you come to my new apartment for tea and show you the furniture I've been buying and have you

meet my mother . . . and just talk. I know a lot about furniture now. Didn't know a piece of oak from a tin pipe when I started out. But I've gone about from shop to shop investigating and comparing and I've read all kinds of books on Interior Decoration and period furniture and wood and color charts and now I can speak with the tongue of authority. . . ."

We were kind, but firm. We have had to write articles on Interior Decoration, but this was not to be one of them. This was to be about the real Ben Lyon, or as near to the reality as we could get. We said, "This hurts us worse than it does you, but we *must* have you talk about yourself."

"But that's just it," said Ben plaintively, "I haven't done anything unusual. I can't tell you any of the good old park bench stuff. I never starved while hunting for a job. I never starved *at all*. I don't know that I've ever been so much as hungry for more than ten minutes at a time. I never hunted for a job on soleless shoes and with a dime between me and famine. I never slept in an attic. I never had any drama of that kind. That's why I'm such poor copy. I was just born and brought up in Baltimore, had a good home, went to school there, came to New York and got a job in the movies. That's no kind of a story. I'm sorry. . . ."

"Oh, you needn't be," we said agreeably, "anything is good stuff for a change. After all, the park bench has been rather overdone. Readers of fan magazines are more or less familiar with every spoke in the dear old prop. And equally familiar with the young actor who invariably arises from it to Fame and Fortune and then says that without the park bench he would have been nothing. We think its really original of you not to have starved, not to have suffered. . . ."

"Oh," said Ben, doing his best to help us out since we had been so pleasant about his not starving, "but I have suffered from other things. . . ."

"Ah," we said, eagerly, "what?"

"Disillusionment," said Ben, darkly.

"Oh, tell us. . . ."

"Well, its not so terrifically serious. Not so serious but what I have a great time most of the time. Fun. Fun when I work and fun when I play. And in a way I'm not permanently disillusioned. I still have a few close friends in whom I have implicit faith and no reason to have anything else. It's simply that I've sort of lost my faith in people as a whole. You see, when I began on the screen I honestly believed that everybody was my friend, that everybody meant well by me and that I could trustingly and confidently 'be myself' with everyone who came my way. I was wrong. I *was* myself, in those first days. I said what I honestly thought. I did what I felt like doing. And right here I want to say that I have never done anything that I am ashamed of. I'm afraid of the things I've done. I'm sometimes afraid of the things that I've been said to do. Of course I have committed some follies, but not the lurid things of which I am accused.

"Not that I don't believe in criticism. I do. And I know that if I were a writer and wanted to make a quick reputation for myself I would probably begin by knocking everyone and everything as the



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shortest cut to recognition. But I hope I would remember that there is a limit to everything.

"My reputation for being a sheik, for instance. Absurd. It all began, I think, with my being seen about with poor Barbara La Marr. Of course I was seen with her. We went about together a good deal. No doubt it seemed a good story. It became something more—or less—than that. And from that time forth there have been the most unbelievable legends strung about me. I have been credited with 'amours' with Gloria Swanson, Pola Negri, Anna Q. Nilsson and Heaven knows who-all. I repeat that this is absurd. Pola couldn't stand me and while I spent many week-ends at Gloria's home, I was always one of ten or twelve and why I should have been selected as the sheik of these occasions it is difficult to imagine.

"When Aileen Pringle came East to make this picture with me she told me that she had been warned against me. Someone had eloquently described me as 'a butterfly who stings but does not light.' Whatever that may mean!

"I'm sure I don't know what it's all about. It doesn't seem to me that I am at all the type to draw unto himself this form of publicity. But I do feel that it has harmed me, both personally and professionally."

"Don't you think," we said, "that it may attract attention . . . don't people rather like to see so dangerous a young man?"

"Very few," said Ben. "There may be a handful of people who would be sensationally attracted by such rumors, but they would be, they are, in the great minority. For the great majority of people there would be only disgust. They would rather keep away from such an atmosphere, even a shadowy atmosphere.

"It has hurt me very much from the personal standpoint. It has hurt my mother, too. I have seen her in hysterics over some of the stuff that has been printed about me, though I have tried to protect her from it whenever possible.

"As a matter of fact, I have seriously considered marriage, not only because I want to be married, because I believe

in it, but also as the best way to put a stop to all this senseless gossip. Marriage may injure a screen career—as a matter of fact I rather think it does, a little—but the injury would be as nothing compared to the other injury I've suffered."

We repeated, "You believe in marriage . . . ?"

"I should say I *do*. I'm going to be married one of these days. I want to be. I want a home. I want children. I think it's the only thing. And if marriage hurts me in my business, or profession, then its not my kind of a profession. And if it hurts me with my Public then that Public isn't worth considering."

"Would you," we said, "marry a girl on the Screen?"

"That wouldn't matter, one way or the other. The only thing that does matter is having things in common. If a man and a girl have a real bond between them that is all that is necessary and that bond won't be affected by what either of them do."

We strolled back to the set where Director Higgins was about to direct a scene. Sam Hardy was lolling upon the floor, his six feet something or other clad in a too-tight suit, his head adorned with a yachting cap several sizes too small for him. He managed to be chewing gum without any facial expression whatsoever. Only Aileen Pringle was absent, which was a disappointment. Ben was called to work and we left him co-operating with Sam Hardy in the throttling of a struggling person supposed to be a German spy or something. The pleasant competent voice of Mr. Higgins was giving able direction.

We left liking Ben Lyon better than we ever had before. We felt that we knew him better. We understood more how it is that his performances are so increasing in value and authenticity. It is because the Boy from Baltimore is developing—developing not only in his Art but in his philosophy, his maturity of viewpoint. Out of his disillusion is springing the stability that will rank him foremost in whatever he may try to do. "A butterfly"—no. "A Playboy"—perhaps—but a Playboy with a philosophy and a substratum of seriousness—and after all, why not?

On the Set and Off

(Continued from page 58)

feast and send the mourning lady back to her work.

◆ ◆

ONE of the "comers" is Constance Howard, Frances Howard Goldwyn's little sister, who has arrived to storm the picture world. Miss Howard is just eighteen but has been on the stage since she was in her early teens so has had excellent training. Another recent arrival is Pauline Starke who has been away on a combination personal appearance tour and vacation. You can well imagine that William Seiter, Universal director, was in the front ranks of the welcoming throng—that met Laura La Plante on her return from New York where she has been vacationing. Mr.

Seiter was boldly waving a telegram from the lovely blonde star—a telegram which contained the significant word "Yes"—and could scarcely wait to clasp her in his arms. For be it known by all and sundry that the "Yes" was in answer to a telegraphed proposal of marriage. The wedding will take place some time this summer when the director receives his final decree of divorce.

◆ ◆

"**MY LEG show**," says Ernst Lubitsch, speaking of the cabaret sequence in "Reveillon" which he is at present engaged in filming for Warner Brothers.

He speaks truth, no less, for even the tables on the set have legs that wear

slippers and stockings, and the orchestra plays under the shelter of gigantic lower limbs.

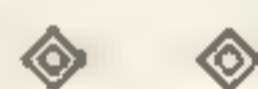
Instead of going to the Central Casting Bureau for extras, Lubitsch drafted the choruses of two musical comedies running in Los Angeles, and the beauties from "Patsy" and "Rose-Marie" were Charlestoning all over the Warner lot. Regular, everyday extras know enough to rest during waits, but these lassies were dancing with as much pep on the afternoon of their third day—this when the cameras weren't grinding—as though they had just come to work. The picture day was in addition to their nights at the theater, too.

Lilyan Tashman wins a Charleston contest with Monte Blue in this sequence.

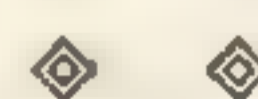
"We used to hear about girls who were suspected of being built solid like a sideboard, the way they disguised their power of locomotion," whispered Lilyan, "but nobody on this set can pull that line. Even the bride is getting along with a bouquet for a skirt."



RUDOLPH VALENTINO believes in fate. Just an hour after he and Bull Montana and a hundred and twenty-five others of the cast of "The Son of the Sheik" left their location camp near Yuma, Arizona, a desert typhoon and cloudburst swooped upon it and wrecked it. James Townsend, production manager of the Valentino studio, who had been left behind with twenty-five others, was struck on the head and seriously injured. First aid was given him by the camp physician and cars were sent out from Yuma to bring in the stranded men.



COLUMBIA PICTURES CORPORATION is coming right ahead. There's a rumor afloat that Lionel Barrymore will be signed within a day or two for a star role in an important production. Then Betty Compson has been signed on a two-picture contract. At present, Betty is working at Universal in "Love Me and the World Is Mine," the Universal super-Jewel which E. A. Dupont, noted UFA director, is filming as his first American production. Mary Philbin and Norman Kerry are starred, but Miss Compson gladly agreed to take a featured role in order to work under the direction of the famous Dupont.



DOROTHY DUNBAR, new screen find has been signed by J. Joyce Smith, general manager of Inspiration Pictures, as leading lady for Richard Barthelmess in "The Amateur Gentleman," the next First National feature to be directed by Sidney Olcott. Miss Dunbar is under long term contract to F.B.O. and was loaned by that concern for the role of Lady Cleone Meredith in the film version of Jeffrey Farnol's romance of the Regency. She is a newcomer to pictures and played small roles until discovered by F.B.O. and given this coveted opportunity as leading lady for the "first gentleman of the screen."



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IT PAYS to have a hobby. As no doubt you have heard before, Valentino's is collecting weapons. In his latest picture the dagger he wears is one of his most precious Arabian specimens.

Our Sheik, from his own account, didn't enjoy his recent desert trip. The thermometer hovered around 120 degrees (Bull Montana says it was nearer 150), and the sand was so soft and deep that the horses could not run—all they seemed able to do was to take nose dives into the dunes. Guadalupe, therefore, will see the Son, even as it saw the Sheik, for the chase sequences.

ONE of the brilliant dinner dances for which the Sixty Club is famous took place at the Biltmore. Frank Elliott is president of the organization which is the exclusive social group for cinema folk. They say that the gowns worn at the Sixty Club foretell correct fashions for the coming season. If so, we are as much in the dark as ever as to whether evening frocks will be long, medium or short. All three lengths were seen on equally important fashion leaders of cinemaland. Many of the men wore full evening dress, whereas, at the New Year's affair, but two cavaliers were so garbed and these two sorrowed most of the evening because their wives had made them wear a costume outmoded.

Constance Talmadge and Pauline Garon, the two newly-weds of the season, were astonished to discover that they were wearing the same model in silver and blue lace. After the first horror, they decided to make a joke of it, but one or the other, and maybe both will give, sell or throw away the gown. Lowell Sherman, Pauline's happy bridegroom, avoided the possibility of duplication of his costume by wearing a monocle.

Mae Murray was stunning in a chiffon frock trimmed elaborately with rhinestones and a cape made entirely of ostrich plumes. Everyone noticed her diamond ring, which was held by a slender band to two slave-chain bracelets on her wrist. Mae danced continuously with Jack Gilbert, while her one-time husband, Robert Leonard, and his fiancée, Gertrude Olmstead, remained in quiet seclusion at a corner table of the gold and blue ballroom.

One of the larger dinner parties included Harry Rapf, Irving Thalberg,

Norma Shearer, William Haines, Sylvia Thalberg, Eleanor Boardman and King Vidor. Among other guests were Lois Wilson, Evelyn Brent, Margaret Livingston, Mr. and Mrs. Frank Elliott, Mr. and Mrs. Jack Warner and Bessie Love.

WARNER BROTHERS' prize director, Ernst Lubitsch, and his wife slipped up to San Francisco one week-end and studied that city's famous Chinatown. Mr. Lubitsch even persuaded some of Chinatown's stage stars to pose with him as souvenirs of the little trip.

Mr. Lubitsch is happy now that his old friend and fellow director of UFA days has arrived in Hollywood. Paul Stein, this new German director, has been added to the Warner staff and the two friends spend pleasant hours "reminiscing." Mr. Lubitsch was so busy directing his "leg show" that he couldn't go to the train when Mr. Stein arrived, but Mrs. Lubitsch was on hand to do the honors.

ALICE CALHOUN picked up her doll rags and left Warner Brothers May 5th, when her contract expired, and says it will be a long time before she ties herself up again. She complains that she has been badly miscast most of the time, and in Syd Chaplin's comedy "The Man On the Box," she was compelled to wear a very white make-up, unbecoming to her, and arrange her hair in a style not suited to her. Also she was loaned out to other companies on a day's notice without knowing the story or having a chance to look at the script; and on at least two occasions when Cecil B. De Mille wanted to borrow her, Warners refused to let her go. Now, however, it is possible that she may play in De Mille's big production, "The Deluge." That is, if her husband does not make objection. For be it known that on the very day the picture contract expired, the fair Alice took out another sort of contract with one Mendel B. Silberburg. Announcement of the wedding came as a surprise to Miss Calhoun's friends, who were expecting her to leave for New York with her mother on her first vacation in six years. Instead, Mr. Silberburg accompanied his bride eastward. They will sail to Havana (Continued on page 102)

Their Kingdom for a Laugh

(Continued from page 37)

however, the Producers have discovered there is no picture so serious and High-Brow that a little comedy inserted here and there does not make for greater box office value and a better picture. Now the Studios everywhere are paying big prices to men just to insert Comedy in Drama, Comedy Drama and straight Comedy.

Lew Lipton is an old "gag-man" who has graduated into the Comedy Relief field. He is now at the Metro-Goldwyn

Mayer Studio spending all his time creating laughs in features of every nature. As he was the most advanced of the new regime of "laugh-getters," I asked him how the studios handled the laugh-getting end of pictures. He told me Comedy Relief as a profession was in its first stages of development. When he arrives in his office in the morning there is usually a message for him to go to a certain set. When he gets there the Director tells him he wants two or three or

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four, as the case may be, laughs in the morning's scenes. This is all the warning he has as a rule, so he has to look over the set, familiarize himself with the characters involved, the situations that are to be shot that morning, etc.—and by the time they are ready to start "shooting" on the morning's work he must have his laughs ready—made to order—*RUSH*. Lew Lipton has been most successful in getting the laughs but he bemoans the fact that he cannot have more time. He says some day he hopes they will give him as much time to get his laughs into a story as they give the writer to get his drama. Then he feels they will have a perfect whole and not before. Therefore, the life of a Comedy Relief man today is one of mental gymnastics for he must think up laughs in a Drama where the action is moving swiftly and the laughs are simply to relieve the tenseness, add to the suspense or delay the climax—(or there may be many reasons why a laugh is needed)—and he must think up those laughs in a moment's time with no preparation and this is no easy matter.

The day I talked with Lew Lipton at the Metro-Goldwyn-Mayer Studio it seemed as though they had planned a Comedy day just for my visit. I found a reunion of old Keystone Stars, Charles Murray, Hank Mann, Ford Sterling, all working on Marshall Neilan's set. Hank Mann is an old Western Sheriff in the picture who has an all-absorbing interest in water and boats. That is of itself a "gag" for, of course, all his life he has seen nothing but desert and plains. Charles Murray and Ford Sterling are old buddies and the work of all three of these old slapstick Comedians is purely characterization. These old Keystoners had much to say concerning Comedy in pictures. There was a time they said when it meant nothing but chases, pie throwing and old time-worn gags, but now Comedy has become a subtle thing, growing out of the characters themselves and they must ring true. The public is tired of witnessing on the screen things that happen just because they *might* be funny and get a laugh and not because they might happen *naturally*. Hank Mann said, "No one realizes the hardships, discomforts, actual dangers and the strenuous work the picture Comedian goes through. We work through a month and make five reels that have to be cut down to two—all that extra footage taken so that they can get the greatest number of laughs out of the audience—which in turn sells the picture to the Exhibitor. Then—IF it is announced at *all* in front of a picture show it is only—thus—GLORIA DOOLITTLE IN "FOLLY'S PRICE"—(and comedy)—and our month's work is represented in the (and comedy)! In fact there is a whole Romantic history in the Career of the Comedy Man in pictures—from Slapstick to Comedy Relief!" he said with a smile. "A great many tears and a good many laughs, such a story would make it easy to laugh *with* the Comedy Man and not *at* him."

Still they all agreed that times have changed and the comedian is coming into his own. There is no picture so heavy now that a Comedian is not needed to relieve the tension with his pranks. Therefore the Comedian has his price now



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almost equalling that of the dramatic stars. Charles Murray said that the demand was so great for his services that he had not even been able to get away long enough to see a brand new grandson of his. He said "If they keep on making the Comedy Man of pictures such a figure-head in every screen play, I believe the kid will be wearing whiskers like mine, by the time I do see him." Ford Sterling said that it used to be sufficient for the Comedian to be a good runner, and pie slinger with the ability to fall hard from anything, anywhere, at any time and get up and give your audience a laugh and sometimes take one yourself—all of which was not always easy. Especially when the laugh had to be obtained after—sitting down on a pin cushion and having them all stuck in you when you rise! Funny isn't it???? But you know as well as I that the harder the Comedian gets hit over the head, or kicked by a mule, gets run over by trains, trolleys, trucks, etc.—the more the dear audience roars in joyous laughter. The Exhibitor pays for this 'joyous laughter—so there you are! Now, however, the Producers are beginning to realize that after all is said and done the public gets a bigger laugh out of the natural funny situations coming from a more natural characterization. Thank the dear Fates for that!" he added prayerfully.

During this interesting afternoon with these famous old Comedians, Buster Keaton and Fatty Arbuckle dropped in on the set, and it was as touching a scene as I have witnessed in many a day when these old Keatoners greeted each other. There was a fellowship and spirit there that was not comic. These men are genuine and take their work of making laughs with all the seriousness of the old-time dramatic actor.

Many times the laughs are obtained by accidents happening during the shooting of a picture. For instance, Buster Keaton in his latest picture obtained his biggest laugh out of an accident. He said there was a big chase scene and once when he fell down two or three rocks were dislodged and fell after him. It added to the ludicrous effect of Buster's discomfiture so that they kept the scene in the picture and from that time on had the rocks chasing Buster as well as the people. It was out of this situation that was purely accidental that they obtained their biggest laughs when the picture was previewed. So it is that in pictures of purely comedy type they watch closely every action for suggestions for surprise laughs or good situations.

Harold Lloyd is the first one to have given the "gag-man" full credit and an important position on his staff and his comedies show the thought and time spent on them. Today he has five "gag-men" who do nothing but work out funny predicaments for the character Lloyd is playing to get into, and funnier ways to get him out of them.

There are more real laughs in Harold Lloyd Comedies because he makes every one in his organization feel that they are working with him for the funniest outcome possible for every scene shot. From Directors to Electricians suggestions are listened to. He works for genuineness all the way through and every gag used is one that really might happen to any of us under the same conditions. In "Hot

Water" when Harold Lloyd drove his machine up on the pavement and right over a street elevator which immediately rose with him on it and suspended the machine in midair the audience was in an uproar because they saw it was a possible situation. His stories are built around the character Lloyd is playing and the five gag-men sit in a room and talk out each day's sequence before it is shot and so Harold Lloyd Comedies are built without a story or script.

Harry Langdon, a comedian of rare ability whose main gag is his face and its thousands of expressive movements and expressions, works out his wonderful "gags" with his Director while sitting on one particular corner of one particular street in Hollywood. He made me solemnly (if one can be solemn about anything in Harry Langdon's presence) promise that I would not divulge in this article where that corner was located. He explained it this way—"You see whenever we get stuck for a new "gag" or situation, we jump in the car and dash over to the corner and sit down in our little niches on the curbing and quick as a flash one wonderful "gag" comes after another. If you told everyone where that corner was in your article, you see we would probably have to wait in line behind all the other Comedy Companies in Hollywood—and bring our beds with us!" They laugh about it, Harry Langdon and his Director, but there is a funny little superstition about that corner and its ability to inspire Harry's agile mind with fresh "gags" and good laugh-getters. Be that as it may, Harry Langdon's Comedies give the exhibitor marking down HAW-HAW laughs a busy time all during the showing of them. The "gag" where Harry is sitting down to eat his midday lunch under a telegraph pole when the man on the pole above drops down his Plug of Star Tobacco and it falls between the pieces of bread Harry Langdon was about to make into a sandwich, results in foot after foot of laughs. His Comedies are so full of surprise laughs and novel ideas and twists that I felt here was one who could tell me all the hows and whyfores of laughs but—he just referred me to the inspiration corner.

Ray Griffith "gags" his own Comedies. The day I interviewed him he was on location on the Lasky Ranch. As I approached, Ray Griffith was going through the most astonishing antics with a handkerchief, in the center of an admiring and interested circle of men. I drew a little nearer to see just what was going on and an electrician standing near with a grin said, "He hasn't had any bootleg that's gone to his head or nothin'! He's just workin' out the best way to do the "gag" with the Bull. He always works out his "gags" from every angle and then takes the one that everyone thinks is the funniest." I said, "Oh!" Presently he saw me over his waving handkerchief and came breathlessly up—(Ray Griffith always seems breathless somehow). He greeted me with his usual warm hospitality and asked me what he could do for me, but when I told him—he threw up his hands in horror and said, "You don't expect me to tell you any way to guarantee a laugh??? There is absolutely NO way to be sure of a laugh on the screen. Sometimes you may get a real laugh out

of the onlookers of a certain scene that when shown on the screen gets nothing but a groan. So it goes, it is simply a matter of getting the most natural reaction out of the characterization that you are doing which will show up on the screen with the least evident endeavor to be funny. So please don't ask me to tell the public—why is a gag? It just is or isn't—when it is you are lucky and when it isn't you're out of luck. So there you are!" Just then Ray was called to carry out his "gag" with the handkerchief, trying to find the very funniest way possible to wave the handkerchief in the face of an angry Bull in the most effective way to get a laugh. Every minute action of this scene was discussed and argued over with the result that it was taken two ways so as to be sure and get the biggest and funniest scene of the two when seen on the screen. No wonder Ray was a bit breathless that day—The Bull was mad and Ray's 'kerchief red and too small to hide behind—

The "gag-men" are often the title writers for Comedies as well. Because oftentimes the laugh comes into a title and makes the climax or the forerunner of the laugh contained in the scene before or immediately following. Titles are of tremendous importance to the laugh-getters in pictures and make up another branch of their activities.

Christie Comedies are distinctive because of the caricatures Norman McLeod draws on the titles. He also "gags" Christie Comedies and wanders from set to set all day making suggestions for laughs in the day's action. He writes most of the titles and a good many of the stories and is greatly responsible for some of the greatest laughs contained in "Charlie's Aunt." So one cannot blame "gag-men" for feeling indignant over the lack of dignity and appreciation in their official name.

While on this story I learned that the Comedy Companies as a whole are the sincerest and hardest working men and women in the great game of Pictures. And they get the least fame and glory and appreciation of any. There is a general atmosphere of genial good fellowship, a freedom and cooperation seeking laughs in every bit of action unanimously, unselfish, good humored banter passing between them all the time on the Comedy lots. They wallow through discomforts day after day and when they are shown on the screen the audience looks and laughs (if forced to) and then when it is over they settle down in satisfaction to see their favorite in the feature and when they leave it will not be the Comedian they will remember but the Feature—and—comedy.

So when you next see a Comedy or get a laugh in a feature just remember that there are a whole army of men and women in Hollywood working without credit and wracking their brains and minds constantly to give them their full quota of laughs. All the World loves a Laugh and sometimes they are the hardest things in the world to get—ask the Laugh-Getters of Hollywood how difficult is the lot of the official Hunter of Laughs!

A Directory of the Motion Picture Studios will be found on page 104



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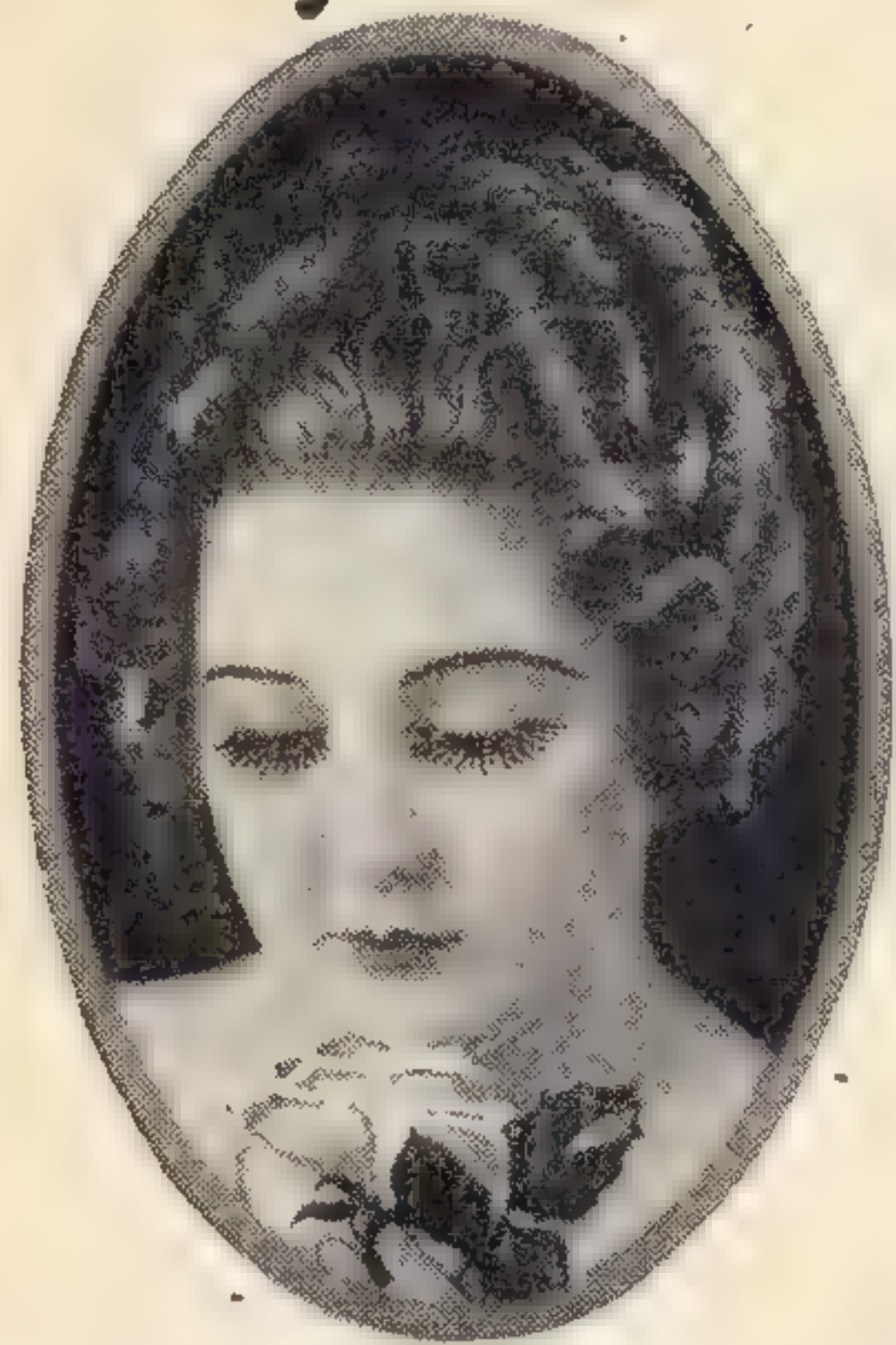
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GUIDE TO THE PICTURES

The Auction Block, 80%—The story is anything but convincing but Eleanor Boardman and Charles Ray invest it with so much enthusiasm that the result is pleasing.

The American Venus, 80%—There is pulchritude a plenty, but little else, in this glorification of the bathing beauty contestant. Fay Lanphier, Miss America, is a member of the cast.

Bachelor Brides, 85%—Rod La Rocque will delight in this mystery comedy-drama. The theme is suggestive of "The Bat." There are shivers and laughs in every reel!

The Bat, 80%—This melodrama has lost some of its thrills in the screen version. However enough of the mystery remains to hold one spellbound until the final fade-out.

Behind The Front, 80%—There are stretches which are amusing—others dull—all in all, Wallace Beery, Raymond Hatton and Mary Brian contribute an enjoyable farce on the World War.

Ben Hur, 95%—After three years in the making, the novel by Lew Wallace, bearing the same name, comes to the screen as one of our greatest pictures. Ramon Novarro, May McAvoy, Betty Bronson and many others make up the brilliant cast. Though a trifle long the chariot race alone is worth one's time.

Beverly of Graustark, 75%—Another Graustarkian tale with the romance smothered out by the injection of comedy. Marion Davies is delightful and attractive but the production taken as a whole is very poor.

The Big Parade, 95%—The much longed for, and hailed as perfect, picture which centers around the war. Jack Gilbert and Renee Adoree are featured. Undoubtedly one of the best pictures ever brought to the screen.

The Black Bird, 85%—Again Lon Chaney resorts to the tricks of a contortionist in the portrayal of his dual role. Though not equal to "The Unholy Three," it is a gripping underworld story.

The Black Pirate, 95%—Douglas Fairbanks excels everything he has previously done in this romance of the high seas. His interpretation of buccaneer life makes one of the most entertaining pictures we have seen.

The Blind Goddess, 85%—The story is slow in getting under way but it winds up very dramatically. Esther Ralston is kittenish but the excellent acting of Louise Dresser somewhat counterbalances it.

The Bride of the Storm, 80%—Dolores Costello in her first starring vehicle. She does the best the very bad story will permit.

The Broadway Boob, 80%—Rather indifferent stuff, but as usual Glenn Hunter gives a splendid performance.

Broken Hearts, 85%—Another slice of life from New York's East Side. Maurice Schwartz,

serves both as director and star. Lila Lee officiates as leading lady. Splendid in many sequences and not so good in others.

Brown of Harvard, 90%—Every loyal son of Harvard should cheer as this unwinds. William Haines, Jack Pickford, Mary Brian and Francis X. Bushman Jr. are incomparable in their respective roles.

Cinderella, 70%—A German conception of the old fairy tale. It is heavy-handed, badly cast, horribly boring.

The Cohens and the Kellys, 85%—The title betrays the theme of this picture. And few can sit through this story of two families, one Jewish and the other Irish, without indulging in much hilarious laughter.

Clothes Make The Pirate, 80%—Leon Errol, the star, brings forth many laughs in this story of a humble tailor who finds himself mistaken for a pirate leader. Dorothy Gish is charming as his shrewish wife.

The Dancer of Paris, 70%—The first of Michael Arlen's stories to come to the screen. It revels in sumptuous sets, subtle vices and sophisticated love—and Dorothy Mackaill scantily clad. Quite average.

The Devil's Cargo, 80%—Benjamin Christianson, a new Swedish director, fails to find himself. Even with Norma Shearer and Charles Emmett Mack for material he proves a bit disappointing.

The Dixie Merchant, 75%—A leisurely character study which furnishes mild entertainment for those who do not crave action or excitement. Madge Bellamy and Jack Mulhall are co-starred.

Don Juan, 95%—John Barrymore appears as the famed lover as only the Barrymore could. Mary Astor appears as the heroine but the feminine acting honors rightly belong to Estelle Taylor.

The Escape, 70%—Contains all of the ingredients usually present in Westerns. There is nothing to make it stand out from the general run of pictures of the so-called "open spaces."

The Exquisite Sinner, 60%—A sickening attempt at broad comedy by Von Sternberg. Dull and in very poor taste.

The Far Cry, 75%—Balboni, a new director, was given a splendid cast: Blanche Sweet, Jack Mulhall, Myrtle Stedman and Hobart Bosworth. But he had no story at all with which to work. Certainly he is not at fault in this instance.

Fascinating Youth, 75%—That it presents the first graduates of Paramount's Acting School is the only point of interest this one can boast. Other than Buddy Rogers we saw no suggestion of future "star" material.

The Flaming Frontier, 85%—Another historical document. Impressively pictured but sadly lacking in individual characterizations.

For Heaven's Sake, 90%—Excellent entertainment, amusing but not hilarious. Harold Lloyd takes a fling at a missionary role.

The Girl from Montmartre, 75%—The final gesture of Barbara La Marr before her death. The story is trite and the direction poor but Barbara's beauty shines through it nevertheless.

Graustark, 90%—A beautifully made picture that revels in romance and intrigue with the imaginary Kingdom of Graustark as its setting. Norma Talmadge and Eugene O'Brien are featured—what more could we say?

The Grand Duchess and the Waiter, 90%—If this doesn't amuse all we miss our guess. Adolphe Menjou masquerades as a waiter in order to be near the woman he loves, the Grand Duchess, impersonated by Florence Vidor.

The Highbinders, 60%—Which marks the unfortunate debut of the tennis champion, William Tilden. We suggest that he return to his racquet.

Irene, 90%—Colleen Moore steals many laughs in this picturization of the old musical comedy and her supporting cast could not be improved upon. The elaborate fashion show alone is worth one's price of admission.

Just Suppose, 80%—A mild romance which adds nothing to the newly gained laurels of Lois Moran and gives Dick Barthelmess little opportunity to do other than wear an attractive uniform.

Let's Get Married, 85%—A very pleasing wholesome comedy with Richard Dix and Lois Wilson creating most of the fun. The young and old alike will enjoy this one.

The Live Wire, 80%—Not as funny as some of Johnny Hines' recent pictures. Not quite the right story for the capable comedian, we think.

Little Annie Rooney, 85%—Mary Pickford returns to her ragamuffin type. The atmosphere is East side in flavor and Miss Pickford gives her usual sympathetic interpretation of an orphan.

The Love Toy, 85%—Lowell Sherman takes a fling at mythical kingdom romances. His role is that of the American hero, for a change. The plot is infirm but Lowell aided by Willard Louis manages to make most of the reels very amusing.

Mademoiselle Modiste, 85%—Corinne Griffith takes the old musical comedy and clothes it with beauty—her own presence and a host of bizarre gowns.

The Man Upstairs, 85%—A mystery romance, with a great deal of originality. Monte Blue and Dorothy Devore are splendid in their respective roles.

Mare Nostrum, 85%—Screen version of Ibanez' novel which concerns the World War, beautifully and extravagantly produced, scenically stirring and dramatic. Disappointing in many respects due to bad cutting. Alice Terry and Antonio Moreno are the featured players.

The Midnight Sun, 80%—The production is an extravagant one but it fails to hold. Laura La Plante and Pat O'Malley are excellent but Raymond Keane completely failed in his role.

The Million Dollar Handicap, 85%—The race track comes into its own. Vera Reynolds, and William Haines appear in this, one of the best of its kind we have viewed this season.

Miss Brewster's Millions, 85%—Snappy and entertaining from the first reel to the last. Bebe impersonates Miss Brewster, inspired by McCutcheon's novel, with millions to burn. And she does.

My Old Dutch, 70%—Much too long, badly directed, and poorly cut. May McAvoy and Pat O'Malley in the early reels are splendid—but they couldn't compensate for the many glaring faults of the production as a whole.

Nell Gwyn, 95%—At last Dorothy Gish gets a role worthy of her talents and quite needless to say she acquits herself marvelously. The setting is English.

The Night Cry, 85%—The best picture Rin-Tin-Tin has ever made. The plot is ample and the canine actors surpass all previous efforts by a good margin.

North Star, 75%—Strongheart is the star. The story is much in the manner of those written for canine actors. But if one cares for dogs "North Star" will not prove amiss.

Oh What a Nurse, 80%—Entirely lacking in the hilarity which is usually present in a Syd Chaplin picture. Patsy Ruth Miller is the lady fair.

Old Loves For New, 80%—Marion Fairfax's second production. It is taken from E. M. Hull's novel "The Desert Healer," but only faintly resembles it. Lewis Stone, Barbara Bedford, Katherine MacDonald and Walter Pidgeon are the featured players.

The Only Thing, 80%—Eleanor Boardman and Conrad Nagel are splendid in this Elinor Glyn story of a mythical kingdom. The story is not especially novel.

The Only Way, 85%—An English conception of Dickens' immortal opus, "The Tale of Two Cities." Sir John Martin Harvey who won fame in the role of Carton on the stage appears in the same capacity on the screen. A splendid picture.

Other Women's Husbands, 85%—Another story of the erring husband whose clever wife brings him back to the "straight and narrow." Monte Blue and Marie Prevost are both delightful.

Partners Again, 80%—This time Potash and Perlmutter are partners in the automobile business. Though not as screamingly funny as was the former picture in which these characters were engaged in the theatrical business, we found it amusing enough to satisfy any audience.

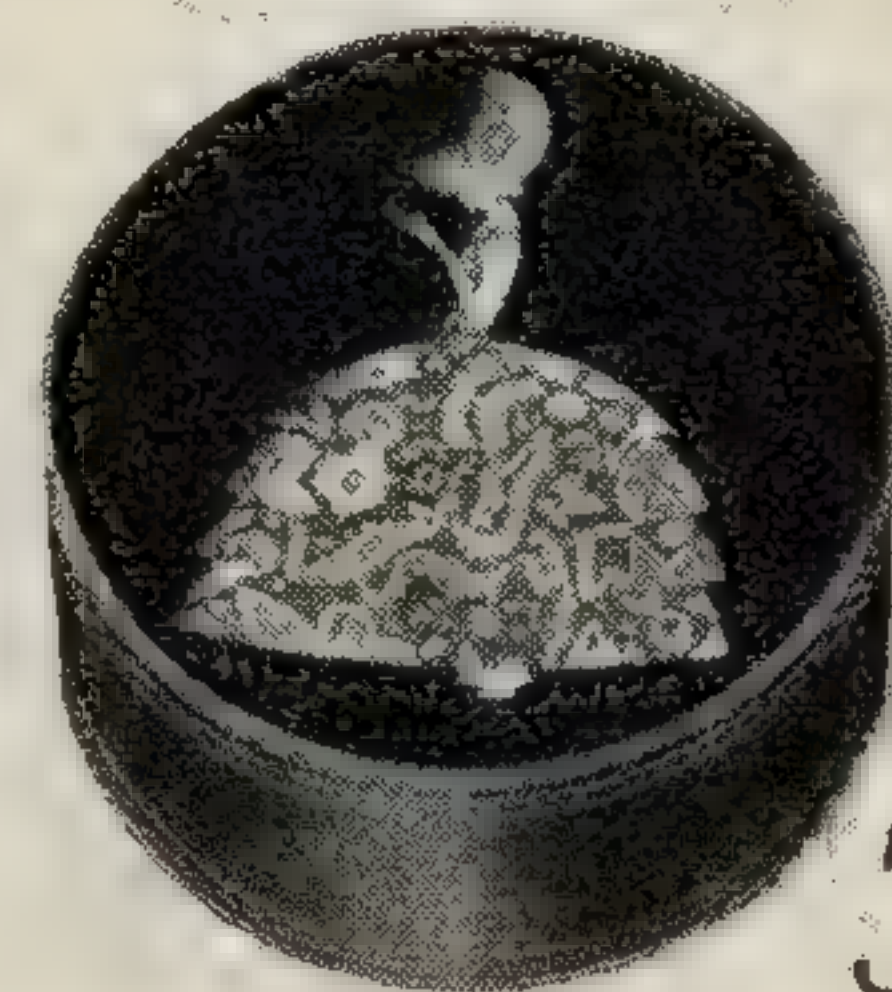
The Prince of Pilsen, 75%—Our old friend the musical comedy has lost most of its savor in this screen conception. Anita Stewart and Allan Forrest are co-starred.

The Road to Glory, 85%—May McAvoy is delightful in this comedy-drama dealing with a new phase of the modern girl. Leslie Fenton is pleasing as the hero.

The Reckless Lady, 75%—Lois Moran and Belle Bennett are unfortunate because of having been given this poor story. They did not approximate their recent work in "Stella Dallas."



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Red Dice, 80%—The makings of a fine melodrama, but not worked out very well. Rod La Rocque is disappointing in his sullen role.

Rocking Moon, 80%—The scenery adds much to this Alaskan picture. But the story is a novel one—and will hold one's interest. Lilyan Tashman and John Bowers permit Laska Winters to steal most of the acting honors.

The Sap, 65%—Kenneth Harlan and Mary Mac-Allister in the most preposterous story that has come our way for many days. It has nothing to recommend it.

The Sea Beast, 85%—Much too long and gruesome to please. Well produced and spectacular is this sea drama with John Barrymore in the starring role and Dolores Costello in the only feminine part.

Sea Horses, 85%—It doesn't quite rank with the novel but Allan Dwan has made a very powerful picture with Florence Vidor, Jack Holt, William Powell and George Bancroft as the featured players. It has action and does not lack both color and beauty.

The Set Up, 75%—Art Acord rides in his usual manner with Alta Allen playing the heroine. Everything that occurs in the average Western happens in this one.

Ship of Souls, 85%—An interesting version of Emerson Hough's novel. Bert Lytell and Lillian Rich are co-starred but Laska Winters as a half breed, gives the best performance.

Siberia, 85%—A melodrama with Russia for its setting. Alma Rubens, Edmund Lowe and Lilyan Tashman are excellent in their portrayals. The theme is that of the revolution.

Skyrocket, 85%—The much publicized Peggy Hopkins Joyce in a picture which deals with motion picture life. Miss Joyce is lovely and photographs well but fails to give a warm sympathetic interpretation.

A Social Celebrity, 90%—Adolphe Menjou impersonates a barber. But Menjou is always Menjou, despite his garb. Louise Brooks supports him.

Some Pun'kins, 80%—Just a little bucolic comedy reminiscent of the pictures Charles Ray appeared in years ago. Ray does some excellent work.

The Song And Dance Man, 90%—We go backstage in a theater with Tom Moore and Bessie Love. The picture from a George M. Cohan stage success is very touching and the principal characters are excellent.

Stella Dallas, 95%—Too much praise cannot be given Belle Bennett for her portrayal of the mother. Lois Moran and Ronald Colman also gave splendid performances. This is one picture which should be included in everyone's amusement list.

That Royle Girl, 85%—D. W. Griffith manages his players in a masterly manner and gives us a racing melodrama in which the heroine, Carol Dempster does the best acting we have seen her do. James Kirkwood, Harrison Ford and W. C. Fields are prominent members of the cast.

That's My Baby, 90%—A very hilarious comedy with Douglas MacLean as the star. You'll like every reel of it!

Three Faces East, 90%—A well developed story dealing with the workings of secret service organizations during the late war. Jetta Goudal is strangely attractive in the stellar role. Clive Brook and Robert Ames do excellent work. This is one picture which is sure to amuse those who enjoy a hint at mystery.

Tumbleweeds, 75%—Which marks the return to the screen of two-gun Bill Hart. Very much similar to the western pictures which delighted his fans years ago. If you are a Bill Hart fan, you will enjoy this one.

Two Can Play, 70%—Clara Bow, Allan Forrest and Wallace MacDonald are the trio of players. Little can be said concerning the excellence of either the plot or the performances.

The Untamed Lady, 80%—We are living in hopes that Gloria Swanson will get a decent story soon. However, thanks to the star's own enthusiasm and that of Larry Gray, her leading man, the picture is enjoyable in spite of its weaknesses.

The Volga Boatman, 90%—A picture based upon the Volga Boat Song, possessing lyrical beauty and a well developed plot. William Boyd, Elinor Fair and Victor Varconi are the featured players.

Watch Your Wife, 75%—It's a mixed breed, neither farce nor comedy but a little bit of both. Virginia Valli and Pat O'Malley figure as the young couple whose domestic squabbles make the meat of the story.

What Happened to Jones, 90%—Reginald Denny scores again as a real comedian. As funny a picture as we have viewed in some time.

When Love Grows Cold, 60%—Rather a bad beginning for Natacha Rambova, Mrs. Rudolph Valentino. The story is a very trite one and the photography worse.

White Mice, 80%—Another of these South American romances. This one, due to some beautiful scenery excellently photographed, is quite pleasing. The leading players, Jacqueline Logan and William Powell, were not especially well chosen for this type of story.

Why Girls Go Back Home, 85%—An amusing little comedy with the stage as a background. The stars are Patsy Ruth Miller and Clive Brook.

Wild Oats Lane, 85%—The atmosphere is entirely underworld. Viola Dana and Robert Agnew impersonate a pair of unfortunate lovers who are separated by chance. The best acting is contributed by the man who plays the priest.

Whispering Smith, 85%—A Western that starts out at a steady pace and maintains it until the fade-out. A picture which will appeal to youth far more than age.

Yellow Fingers, 70%—One of those "East is East and West is West" affairs. Olive Borden is lovely but does precious little acting.

Picture's of New York's Night Club Life

(Continued from page 69)

Synopsis

AT eleven o'clock one night in a little apartment in Greenwich Village, New York, Texas Guinan, who lives with her mother and her brother Tommy, starts her day in the proverbial manner—toast, eggs and coffee. Shortly after midnight we follow Miss Guinan to the El Fey Night Club, where she officiates as hostess-human dynamo and pep instigator.

Born on a ranch near Waco, Texas, from whence comes the name Texas, Mary Louise Cecelia Guinan spends the gayest of childhoods. She is an adept rider and roper of cattle from early girlhood. And much to the sorrow of her parents she exhibits a leaning toward the stage. Her first engagement is with a stock company in Waco. First she is placed in a convent to discourage her ambitions. Later she is even taken to a school of refinement in Roanoke, Virginia. And the final gesture to nip the stage-complex in the bud, Texas is placed in the Lafayette School of Denver. But talent will out! The first vacation finds Miss Guinan a member of a Denver stock company. It is here that she wins a contract with a Broadway theater owner, Peter McCort. This spurs her on. She is determined to reach New York and become a real actress. So our night club hostess-in-the-making begins finding a way to Broadway..

When Marshall Field offers a scholarship to The American Conservatory of Music for the most promising girl, Texas succeeds in convincing the judges that she is the "one." At the end of this period of study with a few dollars in her pockets she embarks for Broadway. There are lean days until an advertising idea for the Fiat car brings her a check for five hundred.

"The Snow Man," Texas' first engagement under Broadway management, opens in Boston. The prima donna quite conveniently falls ill; thus giving Miss Guinan her first real opportunity. But not until some months later are her starring dreams truly fulfilled. A producer by the name of Slocum attempts to walk out in the middle of a performance and Tex manages to keep him in his seat and also win for herself a four year starring contract.

While playing in "The Kissing Girl" the most noted critic of the west coast speaks of Tex in scathing terms. However he, Julian Johnson, must have had a change of heart for he later becomes Miss Guinan's husband—and incidently the nicest one she ever had, according to her.

A trip to London causes our embryonic Night Club hostess to gain weight—so much so that she resorts to a formula and loses seventy pounds. An enterprising, but none too honest man suggests a business alliance. For some time the business prospers but due to a change in the formula, Tex returns from Europe and faces a suit with the government. But with her determination she clears up the situation.

During the World War Texas goes across with her own amusement company and returns at regular intervals to assist in Liberty Loan drives on this side.

Just about this time she joins the Triangle Films company and begins making pictures of the great open spaces establishing herself as the female Bill Hart of filmdom. It is here that she gets an opportunity to do a good turn for a struggling cowboy—Rudolph Valentino.

entreaty, and favor me with one of your nice swimming style photographs, I should be so much obliged to you for your great kindness."

I guess I did do some hair raising stunts. But the boys were sure shots and I could depend on them. In one picture called "Letters of Fire" I leaped from the limb of a tree and as I jumped the villain roped me around the neck to hang me. There was no faking this scene and my life actually depended upon one of the boys, Dutch McCracken, shooting the rope in two, thus allowing me to land on the back of my horse and make a getaway.

Occasionally when I stood in the wings of the theater where these pictures were shown and heard the children, boys mostly, in the audience yelling "Come on, Texas!" or "Go get 'em, Texas!" I realized the dangers to which I had been subjected, to amuse the public.

I remember when we made "Some Gal" I was so frightened I nearly missed. We loosed one hundred Wild West ponies from a corral which was the stunt of the picture, and a child three years old was playing in the middle of the road. I saw this from a hill and my part was to cut in and pick up this baby. When we were actually making the picture and I saw

those horses bearing down on that child and knew I HAD to get him (we couldn't fake it), my whole body felt numb and my blood seemed frozen. By the way, a nurse doing war work in Flanders had found this little chap wandering around and was never able to locate his parents or kin. She brought him back to America. He was a beautiful and intelligent little thing, and we took him West and put him in pictures.

Another time I had heart failure was when we were tearing down a hill and the boys had ridden me off to the side. Suddenly I saw a tree with a very low limb. I couldn't miss it by lying low on the horse's back so I swung under the horse's belly and hung to the stomach strap of the saddle. My camera man, Elmer Dan, who up to that time had never failed me, was so frightened he stopped shooting. If you read this, Elmer, "Here's to you and how are you?" He was some camera man. I remember when I bought him the first 'Bell and Howell' camera with the Ziser lens. He said, "You can go to New York, Texas, and I can sit right here in Main Street, Los Angeles and take you going down Broadway."

Tommy, my pet brother, came out from school to visit me and wanted to ap-



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pear in my pictures. I gave him a horse, a pair of boots and dirty shirt and he was in. Because of a young boy's pride I didn't tell the cowboys to lay off and when they jokingly took a punch or two at him, he thought they were trying to push him through the mountain. I turned around when I heard the scuffling and Tommy had fainted dead away. As a motion picture actor, he was through.

He and my mother and I had a lovely old house on Winona Boulevard in Hollywood. I came down from the Ranch every Sunday and when I returned Monday my horse couldn't work because he refused to eat during my absence. I also had a large greyhound at the ranch so I managed to bring the horse and dog in town with me each week-end on a big truck.

Colonel Selig who, to my mind, had the greatest idea of making western pictures and who probably discovered more stars than any producer in the business, (Tom Mix used to work for him for five and six dollars a day) made a great serial with Katherine Williams. He also made "The Spoilers," which today is still a great picture. The Colonel gave me a Malemute dog "Blackie." This lively gift was the leader of the dog team in "The Spoilers." The greyhound, "Blackie," and my white horse "Waco," who never had shoes on his feet and who will never work another day—he is pensioned and living on the fat of the land—and I became one of the week-end sights of Hollywood, coming in on a truck from the ranch. "Waco" grazed on those lovely Hollywood lawns just like nobody's business. To this day whenever Allan Dwan sends me a telegram for table reservations at my Club, he always finishes it with "Give my regards to your horse."

We usually had a flock of callers on Sunday—Wally Reid, Lottie Pickford, William Desmond and his wife, Al Roscoe, Lew Cody, Allan Dwan, Marshall Neilan, Mabel Normand and others. They always came in if they saw the horse, otherwise drove on for they knew I wasn't in. I now have a uniformed doorman to let the guests in, but out there just a plain old horse gave them the high-sign.

One night we were having a game of cards and I had framed it with two of my cowboys to put on sheriff badges and when I gave the signal by raising a window curtain, they were to crash the door and arrest us. Nell Duncan and "Billie" Rhodes fainted and Lottie Pickford will never be whiter when she is in her coffin. Poor old Wally Reid said, "Can't we talk this over? I know the Sheriff very well." I got fresh and they handcuffed me which made it very realistic. I had my menagerie truck backed up to the door and when everyone scrambled into coats and hats belonging to everyone else, it was too much for me and I broke down. That crowd nearly beat me to death.

Of course I could fill a book with Hollywood parties. But the newspapers have already told of plenty, and they are really like any other kind of party. Some of the gatherings at our house or Wally Reid's or the Pickfords' or various others, were just as tame and decorous and lovely as those in exclusive homes anywhere in the country, except when I

introduced a little novelty and pep in the form of cowboys.

Some of the loveliest people I have known have been movie people, and some of the worst. Also I have known both extremes right here in New York Society. Whether one is in the spotlight or the social light does not color one's character. I don't believe there is any woman in any station in life finer than Mary Pickford, or any philanthropist who has as much genuine sympathy and generosity for those in trouble as the lovely movie favorite. She has given away thousands of dollars which no one knows about and which probably none ever will hear of.

I learned one incident quite by accident. My outfit was on location on a hill on the outskirts of Hollywood. There was a convent across the road. The city was planning to grade down the hill and the convent was getting most of the burden of the taxes for the work.

The poor little nuns were scraping together every cent to keep going. Their condition got so bad finally that they were about to give up. One night thirty-six children had been put to bed without dinner. Mother Superior was broken hearted. She was walking out in the yard and she said that it was the first time she had ever doubted God.

It was a soft rich Californian night; the air fragrant with flowers, stars twinkling happily. Nature seemed lavishly rich and abundant. The poor Mother Superior as she leaned mournfully on the gate prayed in the intensity of her despair for those hungry babies. If God couldn't hear she felt there must not be a God.

At the moment her despair became anguish a big truck rumbled up to the gate and stopped. Two men hopped down and started unloading boxes. In her misery she was scarcely aware of them. She was startled when they opened a gate and started in.

"What is it?" she asked.

"Load of groceries, Ma'am."

"Groceries? There must be some mistake. We haven't ordered any."

"Miss Mary Pickford ordered them sent up, Ma'am. Where shall we take them? There is a whole truck load."

Mother Superior never again doubted the existence of God.

Mary was always doing things like that, and very few people ever learned of it. One of the sisters happened to tell me. A few days later Mary gave a benefit for the aid of this convent. She was always giving benefits for someone or other. During the show she brought out Lottie's baby and several of the children of her family friends and said, "See these little children are always well cared for and well fed." Then she brought out a string of little orphans from the convent and told how they rarely had enough to eat, although the nuns loved them and gave up their lives to them. Mary said that she and Doug would give a check to equal the amount raised that day. A tremendous amount was raised and the convent's taxes were taken care of.

Mary Pickford is an exceptional type of movie actress as well as an exceptionally fine character. I never have known an actress as shy as she. She hates notoriety of any sort and is utterly miserable when made conspicuous.

When I returned from playing "The Passing Show of 1912" on the Coast, I was at a dinner party on the Astor Roof with Mary and a crowd of theatrical people. Martin Beck gave us some boxes for the 1913 Passing Show and we went over afterward. Trixie Friganza had returned from the Coast to go into the show. When she saw Mary in the box she said, "There is the World's Sweetheart," and the spot was turned on us. Mary turned white as a sheet and tried to shrink behind the rest of us, who—true hard-boiled actresses—sat and smiled into the glow as though we were the ones for whom it was intended. After the show Mary wanted to wait until every one had gone before she would leave. We sat, and sat—and the audience sat and sat. Finally long after the finale, when we realized they were all waiting to see her go out we sneaked her down through the stage and out the stage door. She was as terrified as some poor little hunted rabbit. Imagine me, or Gloria Swanson or any other actress shrinking from public view like that!

Making pictures for five years and incidentally playing in vaudeville or visiting my family entailed frequent trips across the continent. One L. A. reporter announcing that I was going East again added: "How that girl does spend money!" I had some rare experiences on those trips though. Everyone does.

One time when I was returning West, my mother, Mr. Jack Sherrill, a companion named Lela Vaughn who had lived with us for some time, and my secretary were leaving Chicago on a Santa Fe train and after we got settled in our compartments I suggested a little poker game. (Bridge sounds much better but we played poker.) Jack Sherrill said he had promised his father he would not play cards. The secretary wanted a raise in salary if I expected him to indulge in that kind of pastime. Lela Vaughn said she only knew the kings by their crowns, so I jokingly said to my mother, "Let us go in the diner and have something to eat. The first man I see eating filet mignon, I am going to invite to play cards." (When in doubt on a train journey, always go to the diner.) Mother, who takes all my remarks seriously, called my attention to two young chaps eating a steak. I promptly asked them to join me in a little card game. They both shouted, "We'd love it, Texas!" whereupon I nearly fell on their steak. When they came to my drawing room I asked them how they knew me. They asked me if I didn't remember them, and told me they were bellhops. I stammered and said, "Certainly I remembered you when I asked you to play, but you boys can't play poker, you haven't any money." They pulled out a roll of bills that looked like the proverbial "Michigan Bank Roll" but which proved to be thousands of dollars. I asked where they got it and they told me about their uncle having died and left them an estate of \$10,000. They looked so inexperienced that I was still in doubt about it being fair to take advantage of them and play real poker, so said, "Three can't play poker," but one of them suddenly remembered having seen a man in the compartment next to theirs so went after him. He joined us

with all the courtesy of an old southern gentleman. They introduced him to me and I didn't catch the name at the time, which made no difference and we played all afternoon. We had many laughs and as he was a poor player, the boys were bluffing the life out of him until I called their turn and said, "Mister, you don't know how to play poker and these kids are bluffing you to death." He smiled and said in his quiet, gentle way, "I have never had so much fun, please don't stop."

I noticed he had nothing whatever to say about himself or whatever business might be taking him to Los Angeles. He had seen my pictures and seemed to be very much interested in the two youngsters because I had told him they were bellboys. When our train reached Riverside, after four wonderful days of fun and a million laughs, and this very charming man gave me his card, I received the staggering surprise of my life as he asked if he might come out some time and watch me make a picture. He was Vice-President Marshall whose interesting memoirs are now being read by thousands of admirers all over the United States. I almost fell out of the car window and could have murdered those boys for not telling me who he was, but he said he never knew that people lived in such great freedom and really had so much fun in these days when the world seemed filled only with serious responsibilities.

Two days later the Los Angeles papers ran a sensational story of the two bellboys who had lived at the Biltmore Hotel in New York and had been picked up at the Alexandria Hotel in Los Angeles for having stolen \$10,000 worth of bonds.

By a strange coincidence, Dennie Mahoney of the New York detective force was sent out to get these boys. Five years later, I was sitting on the sand at Long Beach, Long Island, with a crowd of people. In the party was Dennie Mahoney. A pink faced chap walked over to me and said, "Hello, Texas!" To my utter amazement he was one of the bellboys who had just served five years as a guest of the Government. Today he is holding a responsible position in a banking house, and he is now only twenty-two years old.

I stopped off in New Orleans once with my husband, on the way back from California. We went out to the Spanish Lake where I went swimming alone—my husband was not much on swimming. There was only one man in the lake and he was on the float. I swam around and out to the float and climbed up.

"Nice day," I said, in the informality of our shared sport. But there was no response. He just looked at me with large eyes and rather a pathetic expression. "Water's fine," I persisted with the usual bromide. Still no reaction. I was getting hurt, but was determined to do something to arouse him. I told him I would show him a good dive, and did a swan dive for him. I did a nice one and when I came up called, "How was that?" He did not reply but grinned amiably. I decided he was a deaf mute, so started talking the language to him. I had learned the language from an old deaf mute gardener we had had for nine years at home. He was delighted and became quite voluble with his fingers. We were going it so hard that we almost



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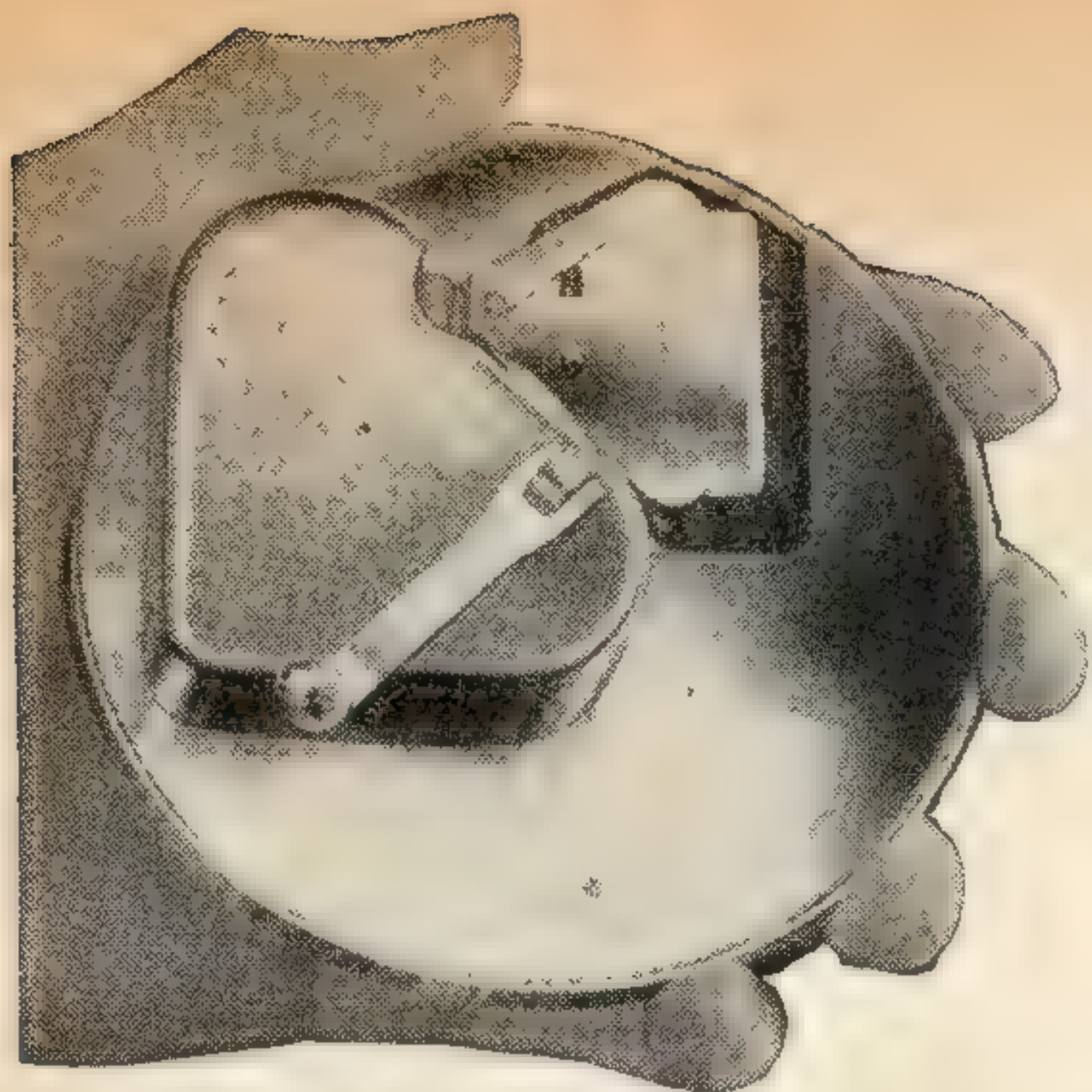
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What I Learned About Old Age

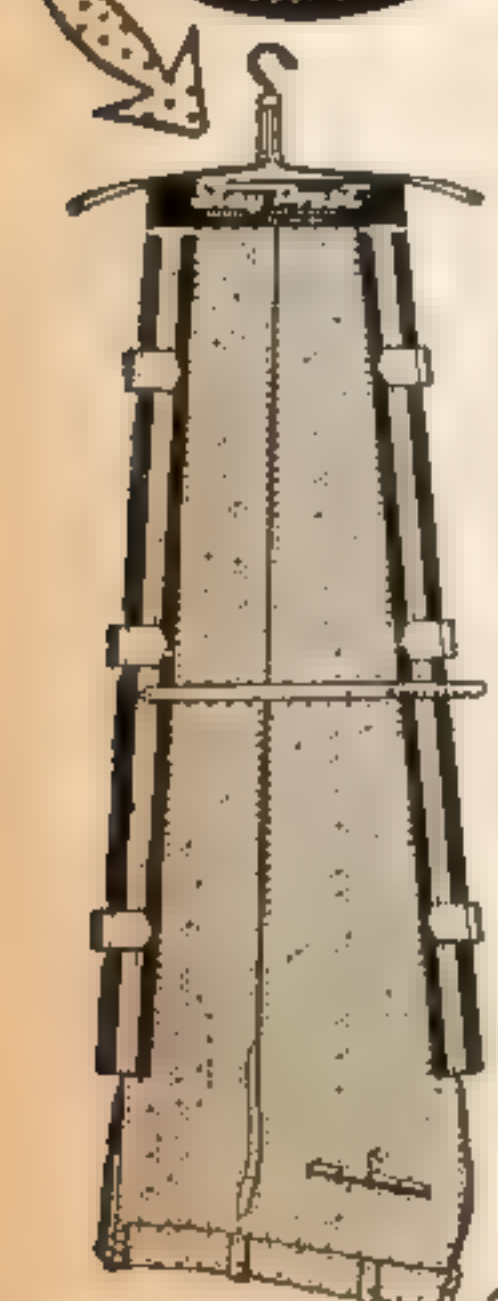


I learned from a well-known scientist that 65% of all men past a certain middle age are thought to suffer with a disorder of the prostate gland. Aches in feet, legs and back, sciatic trouble, frequent nightly risings, are symptoms often arising from prostate trouble. The same method that I used to relieve these painful conditions in my own home—used by 20,000 other men to avoid surgery and drugs—is explained in a little book called, "Why Many Men Are Old At 40." Send immediately to the address below for your copy. The Electro Thermal Co., 3860 Main St., Steubenville, O.

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drowned. We finally returned to shore, after he had told me most of his life history, and that he was a contractor. I introduced him to my husband and invited him to call on us. He said he would and we parted, my swimming partner delighted that he had found someone who could speak his language.

That night we went to Antoine's, the famous French shrimp restaurant, for dinner. There was my friend of the beach—a bus boy. He was so disconcerted that he dropped his tray and started to fly. But I sent for him and told him I did not care what he did for a living—he was a fine swimmer and a good sport anyway.

Several years later I was playing vaudeville in New Orleans, and out in front was the deaf mute bus boy holding a wilted bouquet of flowers.

The flowers were wilted because I was the last act on the bill and he had sat there holding his offering through the whole performance waiting for me. When I saw him sitting there, unable to hear what was going on, but thrilled by my cowboys and shooting act, I motioned him to come up on the stage. I took his flowers and told the audience all about him. He stayed with my boys on the stage through the whole performance, and I believe it was the most exciting thing that ever happened to the poor little bus boy. I appreciated that pathetic bedraggled bunch of flowers more than I have many a gorgeous floral offering.

I resold my Western Pictures several times. Marcus Loew bought them over five different times. I went all over the country with Loew when he opened his string of theaters and appeared in person with my cowboys and horse. We created great excitement, especially among the youngsters. We had a great time on that trip. Marcus is a peach and everyone who ever worked with him became very fond of him. Someone stole his shoes in Birmingham, Alabama. He had left them outside his door to be shined. Poor Marcus just had the one pair with him. His favorite shoes and he was miserable. He had to go downtown in his bath slippers and buy some new ones. At the opening of his theaters I did a few stunts and talked a lot about Marcus, telling them what a "fine guy" he was and what "swell pictures" and shows he would put on. Then I would go through the audience and sell pictures of his mustache. "Buy a picture of Marcus Loew's mustache? Fine mustache. You'll never have a chance to see a picture of a fine mustache like this again!" No one took more delight in being kidded than Marcus Loew.

On that tour I evidently proved myself a great publicity expert, so the year Harding went on his campaign tour I was included along with some other actors and actresses to go to Marion as entertainers on the campaign. That was an experience I would not have missed. Others on the expedition were Governor Hughes, Brigadier General Sawyer, Al Jolson, Blanche Ring, Ruby de Remer, Lew Cody, and Eugene O'Brien. We went in a private car, and the campaign was one round of impromptu shows.

My special job was to remember names for Mr. Harding in case he forgot. I was good at that. I sat next to him at lunch-



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eons and dinners and on the platforms and prompted him when he forgot a name. I think I was responsible for many a vote by spotting someone in the audience whom Mr. Harding had met only once perhaps in some large gathering and whispering in the President-to-be's ear that Mr. Paine from Portsmouth, Maine, was in the sixteenth row, left. Mr. Harding would mention Mr. Paine from Maine, who would be so delighted that he and all his friends undoubtedly voted the straight ticket. There is nothing that pleases an audience like individual attention and mention. I had learned that on the stage, and I carried my technique of glorifying the audience into Mr. Harding's campaign.

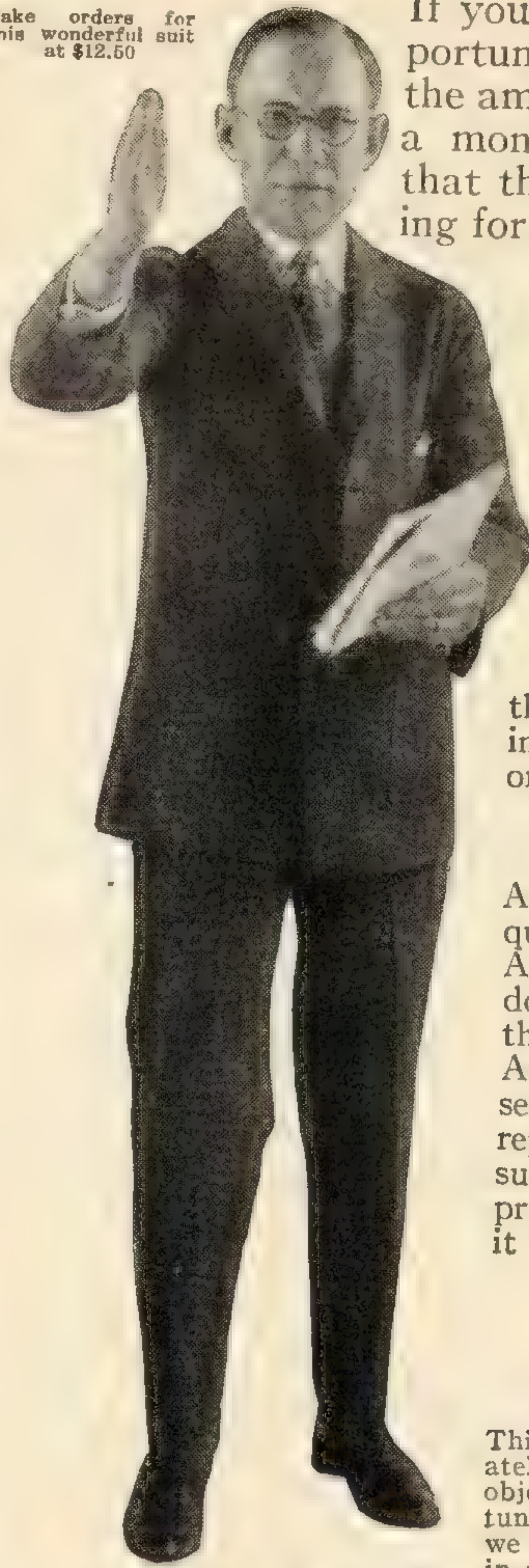
Next I collected a bunch of cowboys, some ropes, a lot of ammunition and "Waco" and went into vaudeville to have some fun. I always liked vaudeville because I could shoot up Keith's theaters to my heart's desire. When I played in Washington after Harding was in office he came to see me. He stood up in the midst of my act, after I had shot my name in the bottom of a dishpan and told the audience about the tour, and that he hoped he would be as good a president of the United States as Texas Guinan was a "sure-shot" with her gun. That pleased me more than anything that ever happened to me, I believe. Mr. Scoby, director of the Mint, who had been on the tour, came to see me there one night. I roped Mr. Scoby out of his box and up on to the stage and he was more scared than if some of my movie bandits had raided his mint. While in Washington that time I also committed the impertinence of riding my horse "Waco" up the Capitol steps and shaking hands with President Harding. That act was the result of a challenge from Mr. Lasker, head of the Shipping Board.

I raised lots of smoke all over Keith's Circuit for a while. When I was a kid I had learned to shoot and do a lot of tricks with the rope—and well, those tricks are just like the Charleston. When one once masters them they are never forgotten. A little practice and I could shoot my name in a dishpan and rope bored spectators out of their boxes and their boredom. My act always gave the children a thrill and I appreciate their applause most of all. Theirs is most genuine—and you can't fool them . . . especially the boys. I love youngsters and always have. I wish I had some of my own. I haven't any except those sweet kids at the Night Club, "My Mob," whom I've adopted and love as though they were my own.

Some crazy woman brought a suit against me once for support of a child which she claimed was mine. She said it had been left a foundling on her doorstep and she had brought it up for several years and that it was the image of me! I told her if I had ever had a daughter it could scarcely have escaped my notice—I had heard it didn't happen in one's sleep. Also that I was too fond of children to throw one away if I had been fortunate enough to have it. Of course, I easily proved I had not had the child. There were plenty of people to testify what I was doing the year that the child was born. I saw the picture of the poor little foundling and the uncanny

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thing was that it really did look like me! Some people can conceive of strange tales to get money out of anyone who is in the limelight.

I was supposed to have been having that foundling about the time I was going around the country with my cowboy act, and putting "Waco" through his tricks on the stage. "Waco" was a wonderful little horse. I had trained him myself and he could do anything short of flying.

The cowboys and "Waco" and I had a lot of fun. I usually wore my riding clothes and the cowboys wore their chaps and guns on the trains and around the towns. All the children followed at our heels and made me feel like the Pied Piper. We must have been a strange sight, especially East of the Mississippi. When I would get tired of reading on the train I would do fancy work. I have a big table cover I made on these trips. It is embroidered gaily all over with big French knots of many colored silks. I learned that trick at the Convent—fancy work is another stunt like the Charleston. We must have been a rare sight in those Pullmans—girl cowboy doing fancy work on a big frame and two cowboys opposite holding the frame up on their guns.

The result of these labors won me a \$25 prize in the county fair at Evansville, Indiana.

I was on the same bill in vaudeville with Sarah Bernhardt once. Everyone loved her, and she was very sweet and friendly to everyone on the bill. She seemed to like me, because I had so much pep and energy, I suppose. She would call me back to her dressing room and ask me who was out in front, and I would tell her whom I had seen and all the gossip. She used to stand in the wings and listen to me when I was on. Our act was quite a novelty to her. One line of mine which always delighted her was that I had bought a tremendous supply of perfume bottles in order to keep up my French. After she died, Gaston Glass, who had played with her, sent me a lovely shawl of Duchess lace which she had requested given to me. I cherish it too much to wear it, but keep it carefully packed away and only finger it reverently occasionally. She was a glorious woman and I feel it was one of the greatest privileges of my life to have known her.

George M. Cohan was billed along my route once and we came to be great friends. He usually had all his family along with him.

The greatest sensation created in vaudeville was not a part of the bill. We were playing in Chicago and Mr. —, the manager of the Green Mill Cabaret invited me out after the show one night to be his guest, and told me to bring the boys—and the horse, too, if I liked, he added facetiously. The way I took my horse around with me had come to be quite a joke. "Waco" was accustomed to slick stage floors, music and bright lights. I thought, "By George, I will take him along and give the crowd a thrill."

My appearance at the Cabaret was widely advertised beforehand. The place was packed. All the theatrical people playing in Chicago were there, Irene Bordoni, Frances White, Lenore Ulric and others. I did not tell Mr. — that

the horse accepted his invitation. No one but the boys and the band knew it. My family were all there, but nothing I ever do would surprise them.

I left the theater about 11 o'clock. The boys went directly out, but I rode the horse. "Waco" trotted through the city from the theater way down in the loop, through Lincoln Park and the residence district to the Green Mill, which was out on the North Shore. It was after one when I arrived and the guests were beginning to think I was not going to show up at all. The manager was upset, some of the guests were mad, others had probably forgotten all about me.

I had told the band not to be scared as that little horse was as much at home and well behaved on a dance floor or in Mrs. Vanderbilt's drawing room as any debutante, and to play "Dixie" when I arrived because it is noisy and has lots of pep. The boys—there were fourteen—had blank cartridges in their guns and I had told them to "Let 'em go and make 'em smoke" as we say in Texas.

There is a little garden back of the Green Mill. I rode in there, up some steps, and dashed into the dining room. In the center of the polished dance floor of the usual small dimensions, I reined in and the horse reared up on his hind legs. The band played "Dixie" the minute I appeared, my horse did some tricks. The boys were shooting and cheering. It was great.

When the smoke cleared I, the boys, the band, my family and my horse had the place to ourselves. Frances White was behind a drum. Irene Bordoni was under a table, Lenore Ulric was a block away, and the rest of the guests were either in hiding or out the nearest exit. Policemen were rushing in to find out what all the shooting was about and to drag out the dead men.

The manager was frantic. Guests had fled without paying their checks, tables and chairs were upset. The place looked like a New York "speak-easy" after a raid. We finally persuaded the cops and the guests that it was a show, not a round-up, that I was an actress, not an escaped lunatic, and that my little horse was not going to hurt anyone. The place was straightened up and the less hysterical guests returned. We proceeded with the show without the shooting and I got a nice big hand at the end.

To my knowledge that is the only horse who ever got inside a dining room. A bull did once, but that is another story which comes in later. I don't blame the guests for being distressed. Think of ordering some roast beef or a horse's neck and having the live article walk up to you! I would be a vegetarian the rest of my life!

After all this varied career of ups and downs and lots of laughter both bright and "dark" (I prefer the light myself whatever Sherwood Anderson may say) I am at last settled in the work I adore most of all, a Night Club. It came about adventitiously, through Joe Fejar, the Hungarian violinist.

I had known Joe since he first came to New York. At first he had been violinist in a Hungarian restaurant. Sigmund Romberg, who wrote "Blossom Time" and "The Student Prince," was a pianist in the same restaurant, and Eric von Stroheim

was head waiter. These young immigrants were learning English. They practiced on signs. The first English words they learned were such phrases as "For Rent," "Must Vacate. Building Coming Down," "Stop," "Go," "It's Time To Retire." In the restaurant there was a big sign on the piano. It bothered them. They could not make it out, for there were no pictures to help interpret it. Joe finally found a guest who translated it for him, "Please Don't Shoot the Pianist." He turned pale, picked up his violin case and ran out of the restaurant. He would have gone straight back to Hungary where there was no danger of being shot if someone, aware of his genius, had not persuaded him to stay. Some years later, when he became immune to Yankee jokes he opened the Beaux Arts Gold Room on the eighth floor of the Beaux Arts building. He invited me to be one of his guests of honor on the opening night.

He had a good crowd of celebrities that night. All the theatrical people were fond of Joe and adored his music. Mrs. Morris Gest, Phil Baker, Franklin Farnum, Joe Frisco, Donald Brian, Sig Romberg, Lieutenant Getz Rice, Pearl White, and her husband Wally McCutcheon, whom I had introduced to her, were there.

It was a gay congenial bunch, a lot like the Del Fey became later. Joe Fejar asked me to sing. I said I would if the composer of the song would play my accompaniment. So Romberg played "Sweethearts" from "Maytime". When I had finished I called on Blanche Ring to sing. She said sure, if the composer would play for her. So Getz Rice played "Dear Old Pal O'Mine" and sang it. She followed with "Rings on her Fingers" and "Yip-I-Addy," two songs which always get the crowd going. The Beaux Arts used to close in those days at about 1:00 A.M., but that night they stayed open until 5:30, with Blanche and me singing and directing proceedings, calling on all the others to do their stuff. Joe and the owner of the cafe were tickled to death at the success of the opening, and asked me afterwards if I would be hostess.

I thought that beat getting up at 7 o'clock to be on the movie lots—I was out at Famous Players then—so I accepted.

I intended to make every evening as howling a success as that first night had been. I knew that the popular theatrical people present were responsible. Their songs gave an atmosphere of informality. So I established a series of guest nights, on which certain popular artists were invited to be guests of honor and invitations were sent to all their friends. To my knowledge this stunt had never been done in an American night club. Night Clubs were then merely Cabarets, where a few paid entertainers performed their classic round of tricks, as impersonally and indifferently as though on a stage in a great auditorium. My only entertainers were Peggy and Cortez. By introducing my guests, and talking to all the people in the place I contrived to maintain a jolly level of friendly intimacy. Anyone I happened to spot who had a trick up his sleeve I would call out on the floor to perform. I would try to get around to every table and say hello to everyone

Laugh If You Like -!



- But I Did Learn Music Without a Teacher

IT was at a little social gathering. Everyone had been called on to entertain and all had responded with a song or with a selection on some musical instrument. And now it was my turn.

I had always been known as a "sit in the corner." I had never been able to either sing or play. So they all murmured as I smiled confidently and took my place at the piano. Then I played—played as no one else had played that evening. First ballads, then classical numbers and popular tunes.

For the first time in my life I was the very center of attraction.

They had listened—dumbfounded. For a moment, now that I had finished, they remained silent. Then thunderous applause! Then questions.

"How did you do it?" they chorused. "And you're the one who didn't know a note!" "Why didn't you tell us you were taking lessons privately?" "Who was your teacher?"

For a moment the questions overwhelmed me.

"Teacher? I never had one," I replied, "I learned all myself at home."

They laughed in disbelief. "Laugh if you want," I countered. "I did learn music without a teacher."

"Until recently I didn't know one note from another. I loved music. But I couldn't afford a private teacher. And I couldn't bear the thought of monotonous exercises. Anyway, I thought a person had to have talent to become a musician."

"You all know how I've sat around while the rest of you entertained. Time after time I longed to be able to play."

"Then one night I sat at home alone, reading a magazine. Suddenly my eye caught a startling announcement. It told of a new, easy method of quickly learning music—right in your own home—and without a teacher. It sounded impossible—but it made me wonder. After all, I decided, it 'doesn't cost a cent to find out.' So I signed the coupon, and—well, you know the rest."

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The course, I explained to them, was more helpful than I ever dreamed possible. It was amazingly simple—even a child could learn to play this quick, easy way. I chose the piano. And from the very beginning I was playing *real notes, catchy tunes*—just like a regular musician! It was just like a fascinating game!

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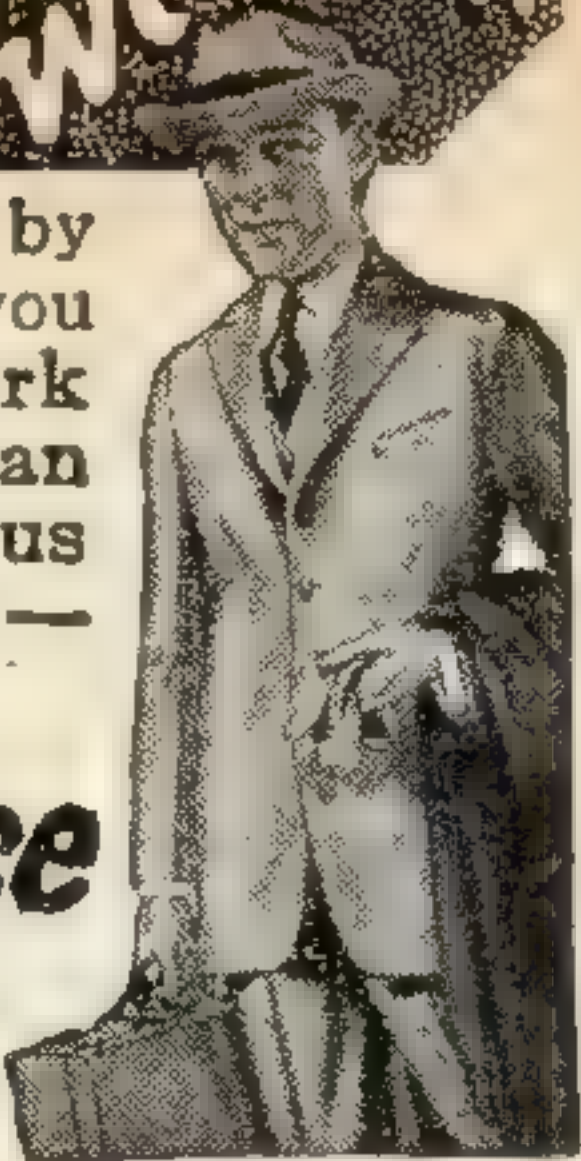


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whether I had any idea who they were or not. The after theater crowd in any dancing place is always in the mood for a good time, and all they need is a little jolly and informality to start them going.

We made this such a success that Joe Pani asked Joe Fejar and me to take over the King Cole Room in the Knickerbocker. Those were great days. The theatrical people all haunted the King Cole room. We had Eddie Elkins' orchestra and the noise we made woke up the lions in Bronx Park.

Joe and I were going fine by that time, and knew how to handle a crowd. We had enthusiastic supporters from all the theatrical people. . . .

My opening evening was almost a flop, but Rudolph Valentino saved it. He and his wife were to be guests of honor. He had accepted on condition that Jean Acker, his first wife, would not be there. Jean had a sweet little habit of hissing when Valentino and his second wife danced any place. I went to Jean and explained to her, and told her I would give a party for her later if she would not come that night. She was very sweet about it and agreed.

We had a royal gathering. The place was packed. Among the guests were Margaret Wilson, daughter of Woodrow Wilson, Mrs. Dorothy Caruso, Nora Bayes, Lowell Sherman, the Barrymores, Mrs. W. K. Vanderbilt and a lot of others I can't recall at the moment. A reporter writing up the affair aptly said, "All the royal bloods of the celluloid court turned out. Fifth Avenue, too, was represented by a delegation that could easily have paid off the Allied debt and still tipped the waiter. . . . Stage, screen, opera, bolshevism and capitalism, side by side."

The big room was jammed. The dance floor was diminishing as it does at the Del Fey until I feared the Valentinos would have to do their tango on top of tables amidst the intricate mazes of bottles and glasses.

Mrs. Julia Hoyt arrived with a big party about one o'clock without a reservation. I wanted to let her in but did not dare set up another table. I noticed one ringside table vacant directly opposite the guest of honor table. I told my head waiter to put Mrs. Hoyt there and not wait for whoever reserved it.

"I can't do it, Miss Guinan. That table was reserved a week ago and a hundred dollar deposit paid on it."

"My God! What fool did that?"

He looked it up and said Peggy Hopkins Joyce. That surprised me still more. Peggy was a good friend of mine, and she had no reason to think she had to bribe my waiter to insure a table.

Just after Valentino and his wife arrived with Ann Forrest, I went out to the dressing room. There were Peggy Joyce

and the wildest looking woman I had ever seen. She had on a low cut velvet evening gown, many pearls as big as padlocks and a flaming red wig which stuck out in all directions and was generously sprinkled with diamond ornaments.

Her face seemed vaguely familiar so I said hello to her as well as Peggy. She drew up and looked at me with that lorgnetty air which means: Who are you?—so Peggy hastened to introduce me to her—"The Countess Itch, of Cuba." I knew then I had been mistaken about knowing her. I don't know enough countesses to get them juggled up.

I went into the dining room with them and sat them at the table opposite Rudy's chatting with the Countess in the most friendly fashion. When I glanced at Rudy he was white as a sheet. His chin always quivers when he is upset, and it was dancing a jig.

"Why, Rudy, what is the matter?" I asked him, rushing to his side.

"I thought you were too good a friend of mine, Texas, to do a stunt like that," he said.

"What on earth are you talking about?"

"That woman," indicating the red-headed countess.

"Why, that is the Countess Itch of Cuba," I said innocently. "Don't you like her?"

"That's Jean Acker!"

It's a wise man that would know his divorced wife in that get up. I looked, and I saw, and I can tell you I felt just about as cheap as an unpaid bill. I was sick. I was furious at Jean. I was sorry for Rudy. I didn't know what to do. Then the humor of it struck me, and at the same time it struck Rudy. We roared.

Rudy and his wife got up and danced like the good sports they were. Jean amused herself rattling plates and dropping them on the floor. I stationed several bus boys around her who dexterously caught the plates before they landed, and I planted myself in front of her on the firing line between her and the dancers. In case a plate was aimed in that direction I thought the least I could do was intercept the volley.

After the dance I took Jean out on the floor and introduced her as the Countess Itch of Cuba, formerly Mrs. Rudolph Valentino, who was so entranced with the grace and skill of her successor's dancing that her enthusiasm could only be expressed by clanking the tableware.

All proceeded merrily—but I never gave a party for Jean Acker.

Everyone who is anyone goes to the night clubs to play—to throw off care. Next month Texas writes frankly and almost exclusively of the movie and society people at her club—and of that Big Night when the Prince of Wales came for the first time.

THE MOVIE CINDERELLA CONTEST

THE Judges are still considering a number of photographs. But we hope to publish final word as to the lucky winner in the September issue which will be on sale at any newsstand August 1st.

The Editor's Mail-Bag

(Continued from page 68)

the screen, thinking whatever he wrote must be good enough. Now, after the failure of "Flower of Night," he realizes that the screen requires a peculiar technique, and only by careful thought and study can this be acquired. My point is that if really good authors could acquire enough respect for the screen to inspire them to thoughtful and painstaking writing, the problem would be more or less solved.

The same principle is true of the men who are now adapting "the old masters" to the screen. Movies attract a second-rate class of writers, and there are only a few scenarists in the business who are capable of transmitting the classics to the screen with intelligence and understanding. If more people with this ability could become interested in moving-pictures, the quality of pictures, I think, would soon improve.

But how is this to be brought about? It's something of a vicious circle. For until the quality of pictures has improved, these people will continue to mock, or to ignore.

Sincerely,

E. Lloyd.

222 East 15th St., New York City.

Leave Comedy To Comedians

\$5 PRIZE LETTER

Dear Editor:

A wave of comedy seems to have swept the film world just now. Even sedate stars who have always been associated with dramatic plays are turning to it. Producers are like a lot of sheep, one successful venture being followed by a host of imitators.

Along comes Ramon Novarro in "The Midshipman," the last man in the world suitable for comedy. Then Corinne Griffith in "Classified"—and I'm bound to admit this was a splendid picture, the sort I enjoy. However, when it comes to making the usually immaculate and debonair Lewis Stone put dirt on his face and don a janitor's uniform I think it is going much too far. It wasn't funny, it was pitiable. I refer to the picture with Anna Q. Nilsson, "Too Much Money." And then, weary of such caricatures of humor, I go to see "Dance Madness." Surely I am safe there with Conrad Nagle and Claire Windsor in the leads! But no, I am trapped again, for lo and behold! there is Conrad doing the clown act. Imagine Conrad Nagle as a comedian! Instead of lending his sweet smile to a pretty love story a la Glyn, or doing his stuff in a he-man part, there he is wasting his talents on such stuff as that. Leaving there, I was about ready to welcome one of the old-time "mellow" dramas with our ill-used Nell and everything, but fortunately I have just seen Zane Grey's latest, "A Son of His Father," which is really good and has taken the bad taste of the others partly out of my system.

I suppose they will be trying to make



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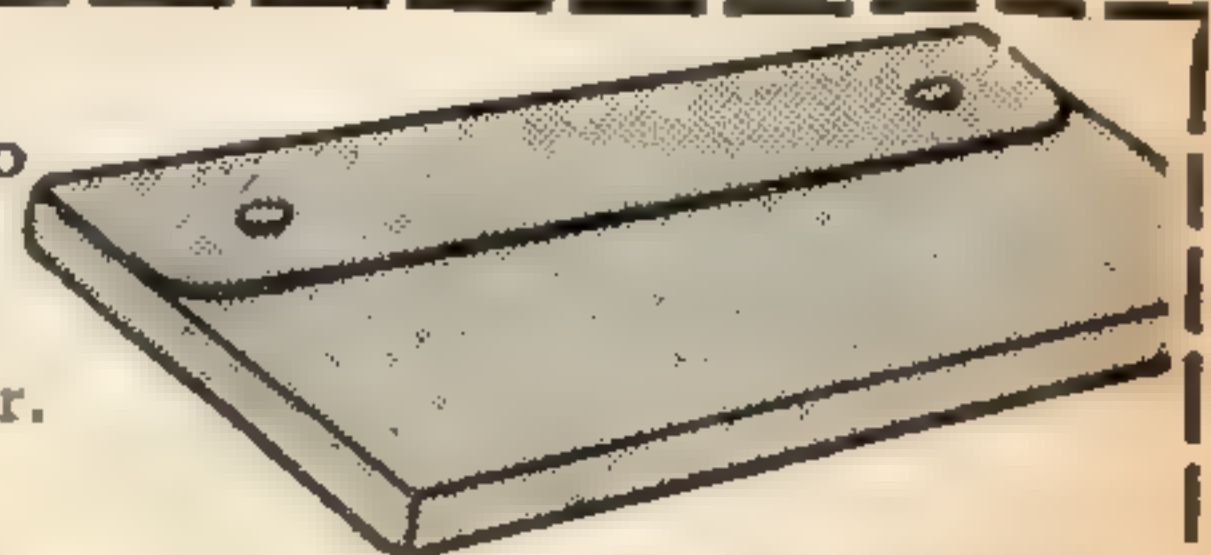
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Lillian Gish do a comedy stunt next. Comedy is fine, and we need lots of it, but it seems a shame to me to put some of our best actors in it, out of their regular and best-suited line.

You couldn't put Harry Langdon in a dramatic part and let him get away with it. The funniest man on the screen (for that is what I consider him to be) would be wasted in a part like that. And just so, are men like Lewis Stone wasted when they are put in comedy. Each one to his or her forte, say I.

Yours very truly,

Ernest R. Wild.

1211½ South Kingsley Drive,
Los Angeles, California.

The Censors Aren't Always To Blame

\$5 PRIZE LETTER

Sir:

Nothing will be gained by attacking censorship with falsehood. In the leading article of the current issue of a widely circulated weekly entitled "Censoring the Movies," the writer of the article says: "As for 'Hamlet,' there is at present on the shelves a moving-picture of that tragedy played by a great Scandinavian actress. But it can't be shown in America because there are five murders in it."

The truth regarding this picture—the Asta Nielsen "Hamlet"—is that the New York censor, described by the writer of the article as "a very stout home-body type of a woman from up-State," passed it without a single cut or change and said it was the first picture she had seen in weeks "which had not bored her to death."

This picture was shown at the Lexington Theater, New York City, for four weeks, which could not have been done if the censor had not passed it; and every critic—newspaper, trade press and "fan" magazine—as well as the thousands of the public who saw it at the Lexington declared it to be one of the best pictures ever shown.

It was some of the erudite gentlemen who control the movie industry in this country, and not the censor, who gave as a reason for refusing to distribute this picture that there were too many murders in it. But times change. It is now reported that Romeo and Juliet is to be filmed by one of the big producers. Let us hope that they know Romeo and Juliet has no happy ending and that there are also "five murders in it." The public may yet be able to see the Asta Nielsen "Hamlet."

Isabel Merson.

344 West 72 Street, New York, N. Y.

The Old Ladies Are Faithful To Rudy

\$5 PRIZE LETTER

Dear Editor:

What does a small town like in motion picture entertainment? Most city people have the idea that all small town folk care for are the wild west rough and tumble cowboy films. Well, they don't. In my home town this type of movie is shown once a week, on Saturday night when the farmhands come in.

Usually Paramount Pictures are shown

twice a week, on Mondays and Fridays, Warner on Tuesday, Fox on Thursdays, and on Wednesdays Vitagraph, Warner, or once in a while First National. The Friday night shows are especially well patronized by the school-children.

I do not know the favorite players of the older folk though Rudolph Valentino certainly has the power to draw out all the old ladies who go to the movies once a year, and Harold Lloyd draws quite a crowd. Ricardo Cortez, George O'Brien, Gloria Swanson, Adolphe Menjou and Jack Holt are well liked by most of the girls and Richard Dix and Monte Blue are great favorites with both sexes. Almost all of the younger set like Cecil De Mille's films. Rod La Rocque is well liked by some of the girls, and Leatrice Joy enjoys some degree of popularity. Personally my favorites are Leatrice Joy, George O'Brien, Raymond Griffith, John Gilbert, Ricardo Cortez and Richard Dix.

However, most of the producers and distributors must think that small town movie audiences like the show better if a fourth of the film is cut away. Almost every time I go to see a picture I have seen before I can hardly recognize it, there have been so many cuts. The Shock Punch, Paths to Paradise, Feet of Clay, and many others were totally ruined and as for The Ten Commandments—well, most of the townspeople are wondering yet what it was all about.

Three rousing cheers for PICTURES.
It's Keen.

Yours very truly,

Florence Musser.
Plattsburg, Missouri.

Some Don't Submerge Far Enough

\$5 PRIZE LETTER

Dear Editor:

I have noticed as I read the letters in this department, persons who frequently write very frankly of their likes and dislikes towards different players. Now we have no right to deny or revoke the privilege of freedom of speech. But I often wonder how these various writers would feel if the positions were suddenly reversed—if the players should publish their opinions of the various writers.

The result would be a surprise to many, yet only fair. One writer says, "I do not like Miss So-and-So—she has neither grace nor charm", or another, "She is only a dressmaker's model." One wonders if the fans consider the players as human beings. I think one thing should be borne in mind by those who write their thoughts for publication. The movie magazines are largely read by actors and actresses; these good and warm-hearted people have the same hearts and feelings, and the same regard for the approval of the general public as the rest of us. In fact, their present and future are decided almost entirely by the judgment of the public at large, instead of, as in our own case, by a few persons in our immediate environment. It should be remembered too, that individual and public opinion are widely different. What one may criticize another may praise. What appeals to one, another may strongly dislike. Criticism always hurts; if we must criticize, let our

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M. Trilety, Dept. 129-SP, Binghamton, N. Y.

criticism be constructive, not destructive, and done in the kindest way.

Then there is another point we often overlook. An actor, while playing a part, must lose entirely his own identity, and become the person he is portraying. He completely submerges his own personality and becomes truly "what he is not." Would we be successful in such a test?

I think all praise is due the stars—they bring happiness and joy into our lives, and help us to forget the gloom. I think we owe them a debt of gratitude.

Sincerely,
M. L. McIntyre,
1675 Tenth Avenue West, Vancouver, B. C.

We Have a Lot for a Quarter

\$5 PRIZE LETTER

Dear Editor:

I read and liked your magazine when it was MOVIE WEEKLY. I miss the WEEKLY—it seemed to have so much in it for a dime. PICTURES interviews sound so sincere, like real people talking—not the foolish stuff some of the magazines contain. So many times I read that the people want new faces on the screen. Why, our finest acting is done by people who have been on the screen for years, such as Norma Talmadge, Blanche Sweet, Lillian Gish, and Gloria Swanson. And who gives a finer performance than Pauline Frederick? I will never forget her "Madame X".

People like to laugh. You notice Gloria Swanson never was so well liked as she is now that she puts humor in her pictures. Colored pictures are beautiful. I would like to see Elsie Ferguson in colors because the screen doesn't show her beautiful hair and skin as it is in real life. Won't someone make her return to the screen again?

I like all kinds of movies but the ones I like best are the ones showing beautiful scenes and clothes. I am the mother of three children and have to work in the kitchen most of the time. When I go to the movies at night I forget who I am and where I am. I am transported wherever the picture is, and beautiful clothes and fine acting just seem to ease my eyes and soul.

Sincerely yours,
Mrs. Margaret Garrity,
1906 Fairview Avenue, Easton, Pa.

The Revelations of a Movie Director's Wife

(Continued from page 40)

that she won't be down to dinner, Miss Gwendolyn, and that she doesn't want to be disturbed by anybody for anything."

"I see," said Gwen thoughtfully. And again, "I see." And then: "Do you suppose my mother knows Mr. Brock is here?"

"Yes, Miss Gwendolyn. She knows. Mr. Northrup was just in there, and he told her. But Mrs. Northrup told me



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to tell you just the same, Miss Gwendolyn—"

"And where is my father now, Clara?" Gwen asked this a bit lifelessly. All at once, things didn't look quite as rosy as they had a moment before.

"Mr. Northrup's just gone into the library, Miss Gwendolyn," Clara replied a little sadly. She probably knew much more about what was going on than she cared to tell Miss Gwendolyn.

"Thank you, Clara. That's—that's all."

Clara, on her way down the stairs, glanced back over her shoulder and saw Gwen standing before the library door, hesitating before she knocked.

Gwen returned to the living-room about ten minutes later looking a trifle exhausted and not entirely at ease as you could easily tell by watching the way her fingers pulled and twisted at the corners of her handkerchief.

Stan took in all these details at a glance, and adding them to the deductions he had made during Gwen's absence, the totality took on a rather unpleasant aspect. But he said nothing. He waited for Gwen to speak. She did, hurriedly, as if everything depended upon her saying what she had to say as quickly as possible.

"Dad's upstairs in the library, just as I thought, Stan," she said, "And he asks if you wouldn't mind coming up there to see him because his gout won't permit him to race up and down the stairs."

She slipped her arm through his, and led him toward the door. "And mother's not feeling well and asks," she improvised glibly, "And asks to be excused."

Mr. Northrup sat in an easy chair with his bad foot resting on a foot-stool.

Gwen said: "Father, this is Stanley Brock; Stanley, my father."

Stan said: "I'm glad to know you, Mr. Northrup," and extended his hand, while Mr. Northrup muttered something about not being able to get up, but that Mr. Brock should be seated and make himself comfortable and have a cigar. He accepted Stan's hand, half-heartedly, Gwen observed, while Stan said he never smoked cigars, thanks, but he'd fill his pipe. Mr. Northrup said he might go to it, and a large, painful silence fell.

All in all, the whole thing was quite ghastly, and Gwen, sitting on the very edge of a chair became acutely miserable sensible to a growing tenseness in the air.

Stan seemed to be absorbed in the business of filling his pipe. He filled it slowly, deliberately, with a precision that was arithmetical.

But it wasn't Stan that Gwen was watching. It was her father. It was evident that he hadn't expected Stanley Brock to be anything like the person he saw sitting before him. He had probably expected to find in Stan—Gwen decided—a flashily dressed shifty-eyed, noisy, offensive person who went in for checkered vests and diamond stick-pins. A cartoon version of a movie actor. What he saw was a tall, good-looking young man, dressed in excellent taste, quiet-mannered, well poised, with intelligent grey eyes that met her father's in a clear, direct gaze. Gwen could read her father's surprise.

Presently she found herself out in the hall.

"I think it would be better," her father had said slowly and deliberately and pointedly, "If Mr. Brock and I had our little talk alone."

Gwen decided that she'd find Gordon and tell him that Mr. Brock would stay to dinner and they'd eat early. She found Gordon and told him. She thought that Gordon had given her a fleeting but searching glance, and wondered if perhaps, he could hear how violently her heart was beating.

She went into the living-room, just as the clock in the hall chimed six. She poked the fire, rearranged a bowl of red dahlias, selected with meticulous care from a sweetmeat box a chocolate cream that she didn't in the least want, and replaced it.

The waiting was unbearable.

She picked up a magazine, crept into a corner of the divan, and sat staring into the fire, forgetting about the magazine.

It was six-thirty—the hall-clock had just struck—when Stan walked into the living-room. He had his unlit pipe between his teeth, and he seemed to be biting hard on it. His hands were thrust deep into his pockets.

Gwen met him half-way across the room.

"Well?" she begged. "Tell me, Stan."

He knocked out his pipe on a nearby ash-tray, and dropped it into his pocket.

Then he looked at Gwen, and said; "Your father's made it quite clear what he thinks of movie actors and our marriage."

"Oh—Stan! He didn't—what did he say?"

"He said that it was caddish of me to have pursued you in the absence of your parents, knowing how impressionable girls of your age are. The movie crowd is a rotten bunch, he said, and although I looked as if I might prove an exception to the general rule, he wasn't going to risk your marrying me. In a word—"

"Dinner is served, Miss Gwendolyn," Gordon was at the door. Gwen nodded absently, and waved him away.

"—in a word—" repeated Stan, "The whole thing meets with his greatest disapproval and he suggested that tonight—since I'm going away for an indefinite period of time—would be an admirable time to say good-bye to you."

"And what—what did you say to all that, Stan?"

They were standing very close together, facing each other. Stan stooped and cupped her face in his palms.

"Well, what do you say, Gwen?" he asked.

Gwen drew his hands from her face, and gripped them hard with her own which were hot, like her cheeks. Her chin was set in a determined line, and she looked quite tall, despite the fact that she measured only five feet in all.

"I'd say that I'm neither weak-minded nor a child that I should have to agree with my parents in a silly, blind, bigoted prejudice! And what's more I don't mean to!"

Stan grinned.

"That's what I told your father," he said cheerfully. "Only, of course, I put it less harshly. And then he said: 'Well, I've talked to my daughter about it, and I've talked to you about it, but it seems to do no good. Gwendolyn is

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young and impressionable, and she's been swept off her feet by the wocing of a young man who applies his screen love-making tactics to real life!"

"Oh! He didn't say that, Stan!"
Stan assured her that he did, and continued: "A lot of other things were said by both of us, darling. But there's no use in repeating them because they're quite tedious and pointless, and not at all pleasant. And when your Dad saw that we were merely dashing around and around in dizzy circles that got us no place, he suddenly came forth with a proposition."

"A proposition? What do you mean—a proposition?"
"Well, he seems to be laboring under the idea that his daughter is too young and inexperienced to know her own mind, and that if I'm out of sight, hearing and touch for a period of three months, she'll forget all about me. And that was his proposition—that we don't communicate with each other in any way for three months, starting with tonight."

Gwen gasped and looked at Stan in horror.
"Oh, Stan! It's ridiculous! He must have been mad! I can't believe it of him! Stan, what did you tell him then?"

"I said the proposition was on."
Gwen stared at Stan, dazed.

"Gwen—it's pretty awful. . . . I know," he said after a pause. "He thinks that we'll just forget about each other within a period of three months. But I know we won't. And that's why I took him up. I want your mother and father to know that you're not an impetuous, infatuated girl, and that I'm not trifling with you. That we love each other—and that our love can stand the test of a three months' separation. After that, they'll be quite convinced that you know what you're doing, Gwen—since that's what they're doubting. I think they'll be pretty reasonable after that—and although it's pretty brave and noble to stand up and say that you mean to do as you damned pleased, whether your parents like it or not, you'll find it's much more pleasant to have them with you, than against you. I know, Gwen. It's worth it."

"But, Stan—" Gwen had managed to clear her throat and find her tongue. "—Stan—at the end of three months, you'll still be connected with the movies. And that's the thing that's at the bottom of this whole mess."

"But at the end of three months, Gwen, I expect to be somewhere, and with this break Bennet is giving me now, I may get ahead faster than I'd ever hoped for. And when success comes along—money and position and things like that—it's remarkable the way people can see you in a different light. It's a hard thing to have to say about one's own people—but it's the truth that if and when I get to the top of my profession, my own father's door will open for me again. And I guess your parents, being human, will feel the same way about it. At any rate, we'll have to chance it." He gripped her shoulders. "Are you game, Gwen? For three months. Do you think you can do it?"
Gwen crept into his arms.

"I can—I can," she whispered. "But Stan—three months without hearing



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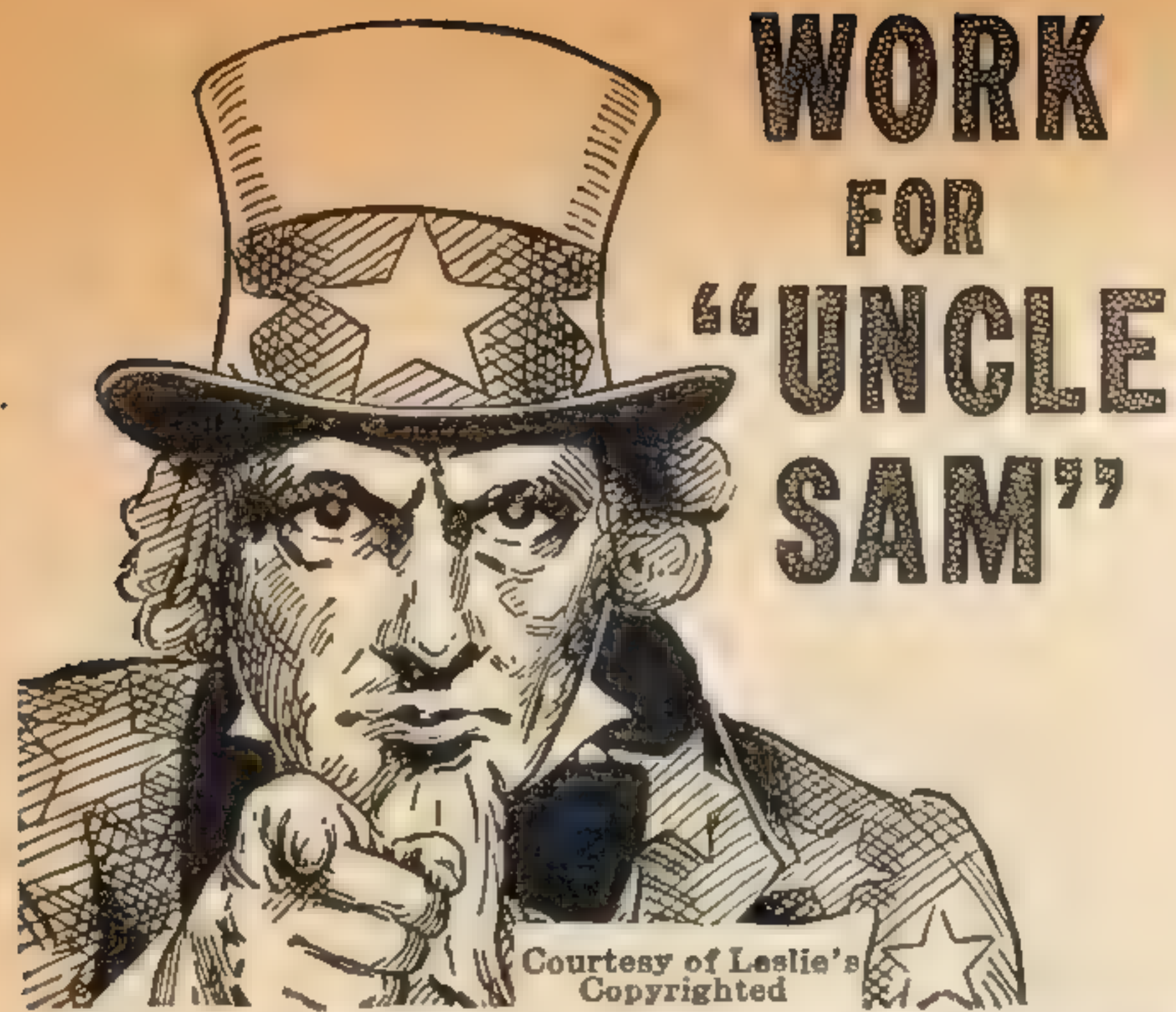
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from you or seeing you. . . . Oh, it's going to be hard. . . ."

IX

It was hard.

During the next two weeks, Gwen wondered how she could go through with it. And it seemed so futile—this whole idea of the compact. Life was so short, and there was so little time for seeing each other and doing things together. And now three precious months dropped out of your life just for the sake of convincing your parents that you weren't a child and you knew how to choose a husband for yourself!

More than once, Gwen had thought of kicking over the traces, and writing to Stan. This idea usually came to her at night when, stifling her sobs into her pillow, she'd decide that she couldn't stand this silence another day. And then she'd remember that her word was tied up in an agreement of honor. If Stan could stand it, so must she. He had thought it was worth it. And if he thought so than it must be so. She'd go on trying a little harder, that was all. That's all she could do.

It was obvious and a little pathetic, the way her folks were trying to square themselves with her for the imposed sacrifice.

There had been a brief conversation with her father and mother the day following Stan's departure for Hollywood. She hadn't committed herself very much. She had been calm about the whole thing, simply saying that she and Stan had talked things out and had agreed not to have anything to do with each other for three months. Her father had beamed his approval, and called her "a good, sensible girl." Her mother said nothing, but had wept in relief.

That night her father came back from the city and gave her a ring. It was a small, square emerald, set in tiny pearls. And then he announced that he had engaged a suite at the Roxbury Hotel, in the upper Forties on Park Avenue, and that they'd close up the house here in Loring Point and spend a jolly, exciting winter in New York.

They usually did spend a month or two in New York or Hot Springs or Palm Beach, but never before December or January. Now, her parents had suddenly decided that Loring Point was too dull. And it wasn't hard for Gwen to follow their trend of thought. They wanted her to be in surroundings that would absorb her—carry her away on a crest of feverish activity, so she could better forget Stanley Brock.

A week followed typical of the "jolly, exciting winter" to come. There were theaters, and shopping tours and dances and cabarets and teas. And one thing was duller and more tedious than the other. Gwen would have been glad to find something to do that would help take the edge off her suffering. But she couldn't find it. There was certainly nothing exciting or new in the matter of purchasing clothes, and the theater became monotonous after three or four nights a week of it. The teas and dances were impossible. They were largely attended by the young set of Loring

Point, in town for the day or evening, and making the most of it. They knew all about Stanley, and she suspected that her mother had told some of them—those whose parents she was on particularly intimate terms with—about Gwen's pact of honor. Consequently, they went out of their way to be tactful and kind with her, and Gwen hated it, feeling that she'd rather they treated her cattily, the way they had all summer, than as though she were a love-sick maiden suffering in silence. She was suffering in silence—true enough—but she wasn't a love-sick maiden. She was violently in love with a man whom she could neither see nor correspond with. And she wanted to see him, and write to him and hear from him, but she couldn't. It was a hateful messy state of affairs. And that's all there was to it.

A month passed, and the Northrups were quite at their wits'end as to the management of their daughter. No pastime seemed to appeal to her save that of poring over moving-picture magazines and periodicals for long hours at a stretch. Her object was apparent, although they never asked, and she never offered to explain. She was hoping to find Stan's name or picture somewhere among the pages of these publications devoted to news from Hollywood.

Naturally, they couldn't stop her from doing that. It wasn't part of the agreement that she couldn't read movie magazines, or newspaper items about Hollywood.

Somehow, October came and passed and November cycled along. Around the middle of the month, the Northrups decided to take a run down to Florida. They'd be there a little ahead of the season, but it didn't matter. Anything to keep Gwen on the go. The stay in New York had proved a failure. Besides, the winter had come early, and there'd been an alternating series of snow- and rainfalls that made the city disagreeable and depressing. They probably thought that inclement weather was not conducive to cheering up their daughter, and so Thanksgiving found them in Palm Beach where, at least, the sun shone.

Gwen rather liked being in Palm Beach. For one thing, it was nearer Hollywood than New York. Besides, December sixteenth was really approaching at last (that was the time when she and Stan would be released from their agreement)—and so nothing else mattered now.

Gwen liked lying on the warm sands, with the water stretching away before her as far as her eyes could see, and thinking about Stan. How he looked, how he was faring. . . . Suppose he'd been made a real director? Suppose he'd be in a position for them to be married a week after the sixteenth of December?

But sometimes the outlook was less cheerful. That would be when Gwen was in a restless, glum mood, and she'd have to fight to shake off certain black thoughts involving Stan's failure to make good. But these moods came and went and never left lasting impressions in her mind.

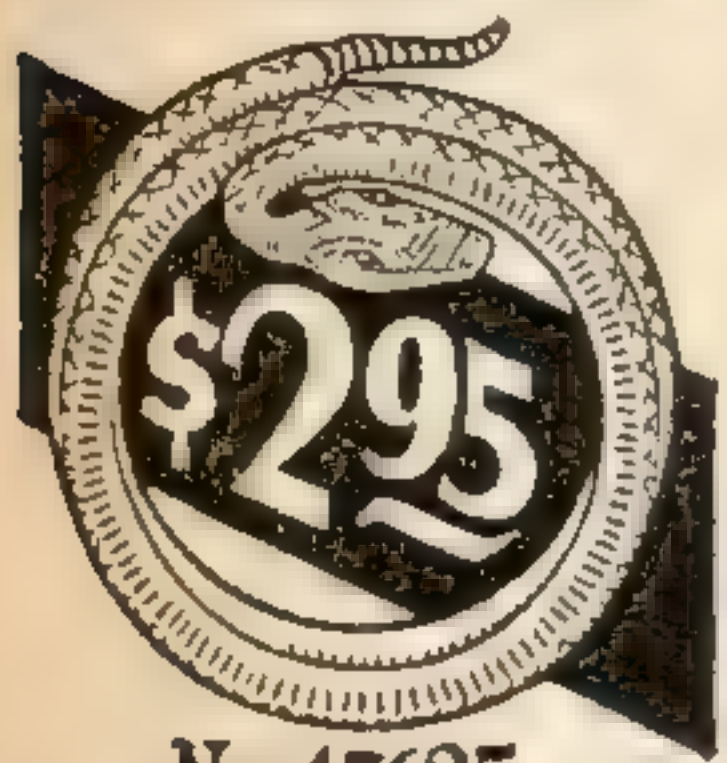
On December twelfth, Allyce Shipman appeared at the hotel in company with her grandmother. Gwen saw her in the lobby of the hotel, and later in the dining-



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room. The first time, she nodded coldly. The second time, she paid no attention to her.

On the morning of the fourteenth of December, Mrs. Northrup sought out her daughter on the beach.

"This came with my mail this morning," she explained nervously, and handing Gwen a large envelope addressed to herself, she hurried away.

Gwen saw that the envelope bore a local postmark and that the handwriting was an unfamiliar one. The handwriting—although Gwen was never to know it—belonged to Allyce Shipman's maid. A five-dollar bill, and the promise of a certain hat that Fannie had long admired, had paid for the latter's silence. The envelope was found to contain a copy of "The Hollywood Tattler," a weekly scandal sheet. Across the top of the cover was written: "Turn to page sixteen."

Gwen did, and there she read: "It is not so long since Stanley Brock leaped into our midst from the Magna Films' studio in Great Neck, Long Island, to try his luck assisting in the direction of the next film the company would put forth. The name of this film doesn't matter. But the name of the star of this film does—considerably—for she is none other than Fifi Gabriel, than which screen vamp there is no whicher. . . . Mr. Brock, the young man in question was given a chance to make good as assistant director of this film. He made good. He also "made" the star. Mr. Brock is now under contract with the Magna people to make several pictures a year for them. So is Fifi Gabriel. But that is not why they are seen together so much of late, for rumor has it that following the settlement of her recent divorce proceedings, the beautiful screen star will cast in her marital lot with that of the handsome, young director, which is as it should be when two hearts beat as one. . . ."

The long paragraph ended. For several moments Gwen's eyes remained rivetted on the page before her. And then the words began to dance before her until they blurred into an unintelligible gray mass.

But by this time, the full portent of what she had read dawned upon her.

Does Gwen trust Stan? Or is she too, a little skeptical of motion picture people—a little inclined to think her father acted to protect her best interests, after all.

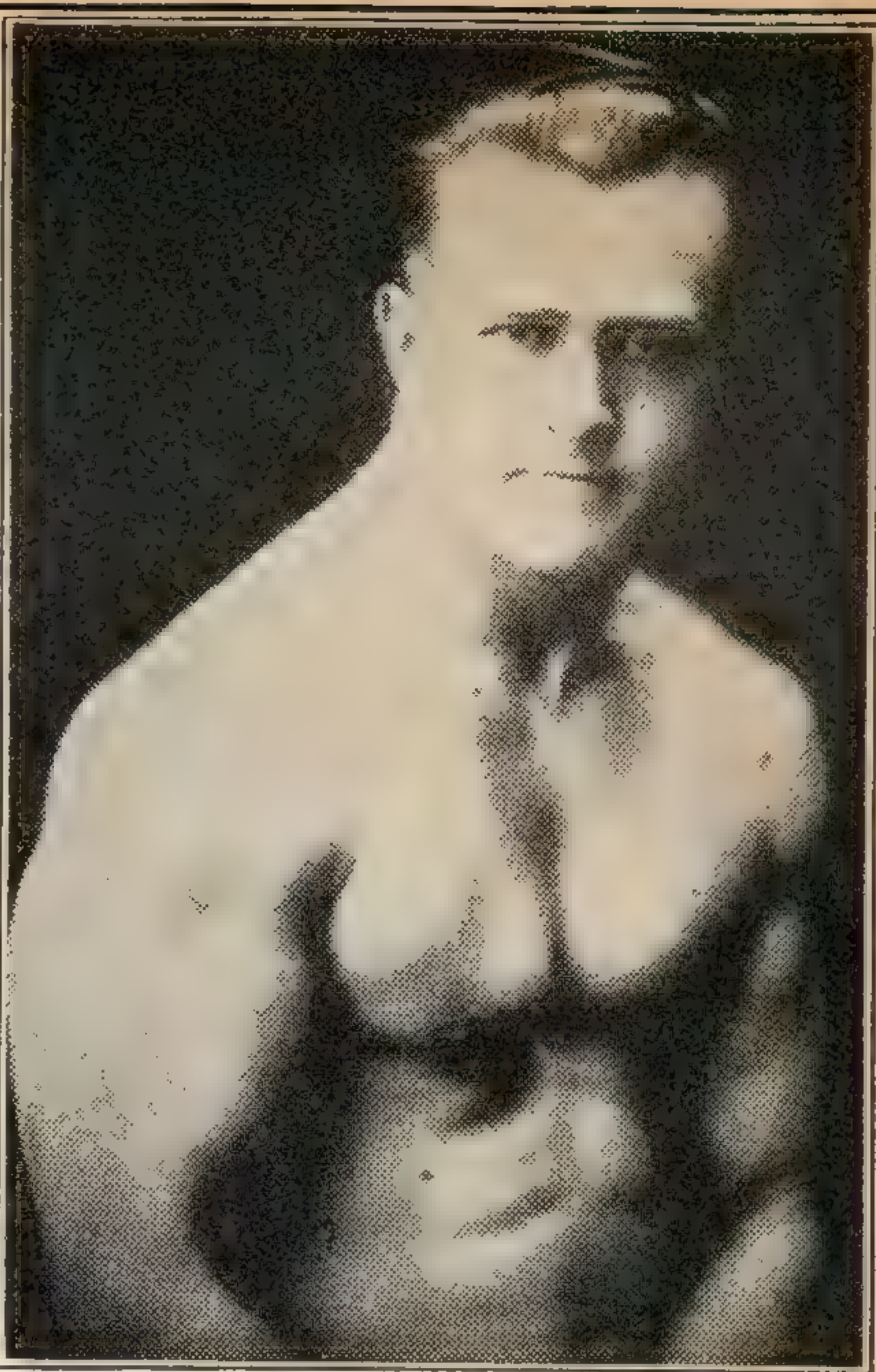
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Synopsis

THE MOVIE DIRECTOR'S WIFE

GWEN NORTHRUP, daughter of the wealthy Northrups of exclusive Loring Point, L. I., meets a young movie actor, Stanley Brock while The Magna Films, Inc., is using the Brookside Golf Club for a location. A romance develops. On the eve Gwen plans to write her acceptance of Stan's proposal, another letter telling her parents of her betrothal, Allyce Saunders sends a wire informing the parents of their daughter's movements. Allyce hates the name of Northrup, for it was a cousin of Gwen who married her fiancé three months after he had asked Allyce to release him.

The Northrups, who are summering in Bar Harbor, Maine, are much upset over the telegram signed "A Friend." Mrs. Northrup rushes immediately to Gwen and vainly begs her to give up Stan. Gwen's father, with a gouty foot and strong determination, arrives later and demands that Gwen comply with his wishes. Gwen tells them that Stan is from a very splendid western family and that he chose, after leaving college, to enter the film game. She further tells him that her affianced will some day be a director. But Northrup refuses to relent. The two clash. Each determined that the other must give way.



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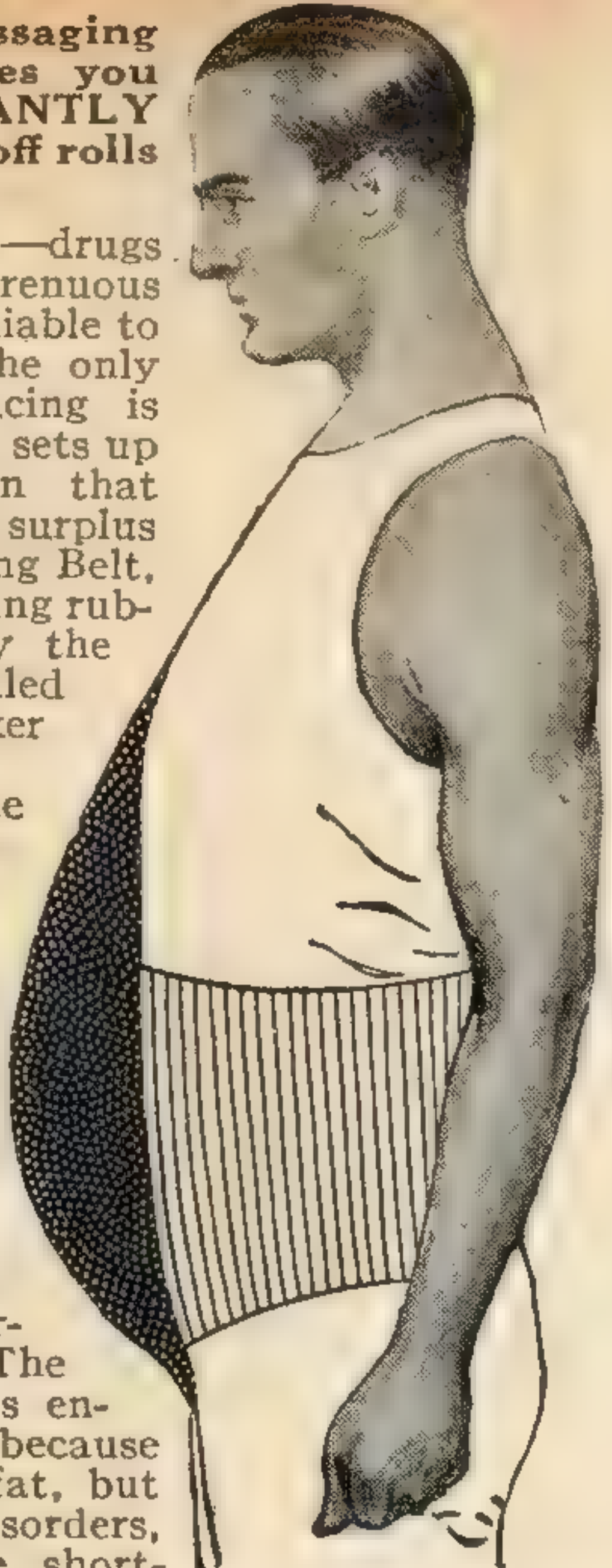
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On the Set and Off

(Continued from page 80)

from New York, and return to Hollywood via the Panama Canal.



SCREENLAND'S highly prized glamor of bachelorhood for juvenile leads which has gathered about Gardner James, New York actor and lately prominent in Hollywood film circles, is about to be dispelled. Dame Rumor has linked the name of Mr. James with that of Marion Blackton, daughter of Commodore J. Stuart Blackton, director for Warner Brothers. Miss Blackton, who is associated with Warner Brothers as a scenario writer, has refused either to deny or confirm the rumor which nevertheless persists. Gardner James has been announced as one of the featured players with Richard Barthelmess in "The Amateur Gentleman." He has recently completed a featured part in Warner Brothers' "The Passionate Quest" but is perhaps best known for his role in "Hell Bent for Heaven."



RICHARD BARTHELMESS is going to see that his small daughter, Mary Hay, has plenty of sand to dig in this summer. He has leased a large house on Ocean Front, Santa Monica, for six months. This house was Harold Lloyd's

summer home last year. Next door lives William Randolph Hearst and not far off are the homes of Norma Talmadge and Henry King.



BESIDES the yen for acting, Victor McLaglen, now playing the role of Captain Flagg in "What Price Glory," has had one other hobby which he has managed to follow up pretty well through all his life. And this hobby is mining. Mr. McLaglen has been mining off and on ever since he can remember. He started in Kalgoolie, Australia, and from there went to Cobalt, Canada and many other ports of call, but the trouble was that he never seemed to discover any ore of value. Then when it seemed that he had finally settled down to follow the career of acting for good, along came the Mojave gold rush! With it came the old yen for mining. Mr. McLaglen staked himself a claim near Victorville and—lo, he discovered gold. Everything comes to him who waits, they say, and here was Victor with newly discovered gold and his first big "break" in pictures. What to do? He simply must go ahead with his Captain Flagg, so he solved the dilemma by getting a partner to work the gold mine, one of the partner's first duties being to send Victor a daily bulletin on the health of his little golden pets.

The Portrait of a Man

(Continued from page 67)

love of domesticity that first drew me to him. It was so unexpected in a man in his position. I didn't expect it of him, just at first, and it amazed me and appealed to me. I had seen, I have seen, so many men to whom the hearthstone is a prison and the thought of three meals a day and a waiting family a yoke that galls. To whom family relations are a nuisance and obligations leading strings not to be borne.

Not so with Tony.

You see, Tony never had a home, properly speaking. This means a great deal in understanding the character of any man. When he was a small boy and when he was at home poverty and anxiety and work rode him so hard that appreciation was necessarily dimmed. And he never had any brothers or sisters, never had the clan spirit only possible in big families of sisters and brothers, uncles, aunts and cousins. His father died before he had any memory of him.

And so he appealed to me not only because he was fond of me (I expected that, after awhile) but because he was fond, too, of my sisters and of my children. He loves to say "Meet my sister-in-law" or "May I introduce my small daughter?" He gets a profound satisfaction out of these relationships.

A man's attitude toward his home is a great factor in the make-up of the man. There are a great many men, both rich and poor, to whom their home is little

more than a hotel in which they expect "good service" and in which they take not the slightest personal interest. If they are wealthy men they leave the arrangements to their servants and if they are in moderate circumstances, to their wives. They never know and never care what goes into the home by way of furniture or any other item.

Tony loves his home. He loves it personally. He gets more amusement out of arranging and re-arranging the furniture with his own hands and according to his own taste than he does out of a night spent at the Coconut Grove, the theater, or any other festive gathering.

He loves flowers. In the portrait of a man this seems to me to be an etched point worthy of cognizance. He plants seeds and bulbs, annuals and perennials, bi-ennials and tri-ennials (if there are such things) He watches them grow with the most intensive care and interest and when he has notable results he crows and is vastly pleased.

When we were abroad during the making of "Mare Nostrum" he never entered a new country, no, not even a new city, without ascertaining what flowers these places were famed for and whether he could take back seeds and bulbs for his garden at home.

Tony has proper pride . . . but no conceit. He doesn't labor under false illusions. I think this is due to the fact that in his childhood he was "up against"

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the hard, brute facts of poverty. Perhaps, too, his early ambition to be a toreador, his friendships with the Spanish toreadors, his knowledge of the virile, blood-stained sport has given him this quality of realism.

Tony is a Latin, but he is also a business man. He has less sentimentality than have most men of his race. He is more active, more up-and-doing, more American than his blood would augur. He has caution and discretion. He has impulses but they are train edones. He has temperament, but he has it under control. He has practical religion. In his boyhood he started to train for the priesthood, largely because that was his mother's dearest wish for him, but the clear-headedness which has never left him told him then that the altar was not his true vocation and that to abandon it was wisdom.

He is athletic. In far away Cadiz he learned to swim and row and ride. In Hollywood, today, he still pursues these sports.

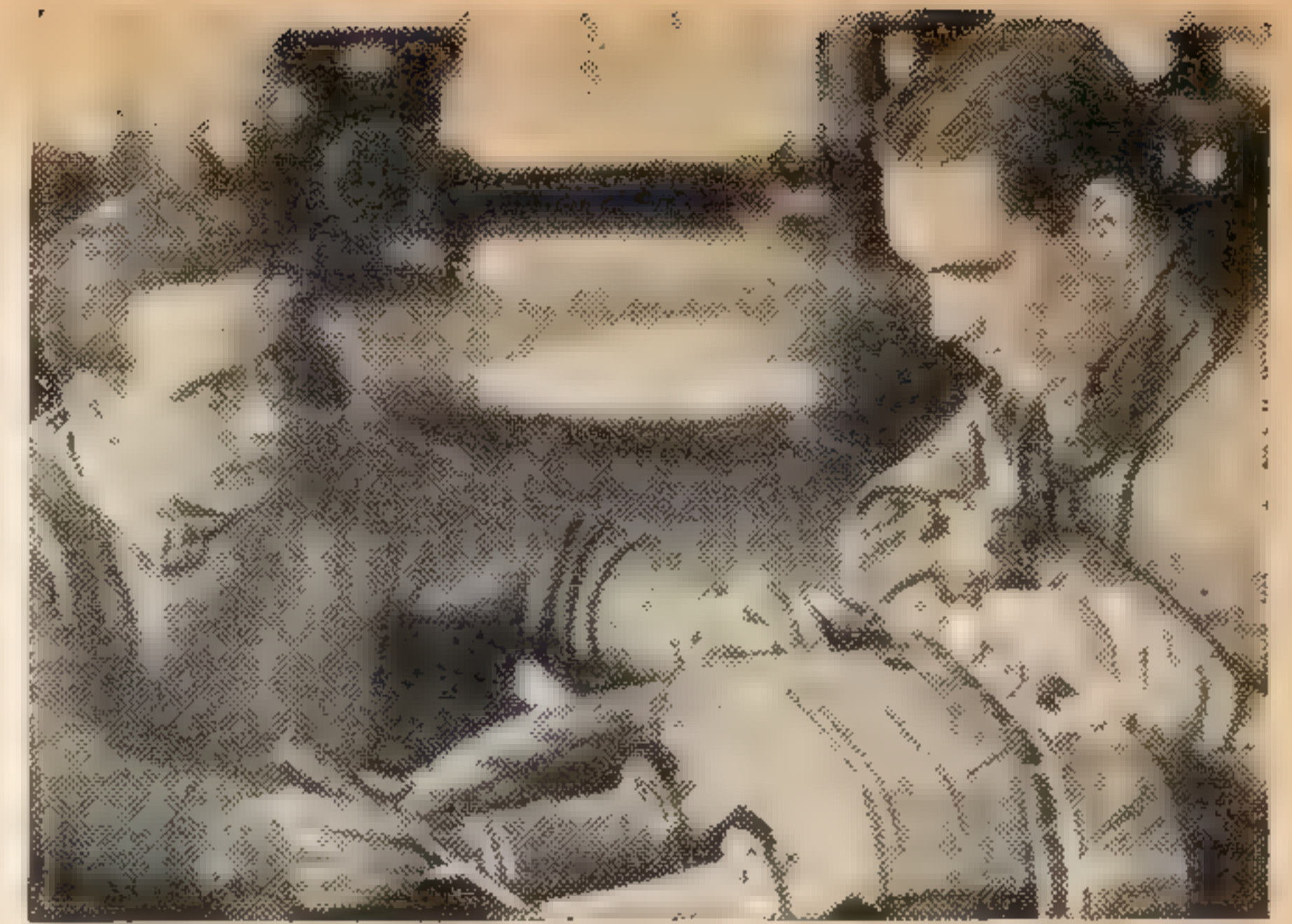
He has a sense of responsibility. Someone has wisely said "Give me the boy at seven and I will show you the man," or words to that effect. I think it is a true maxim. Tony had the sole responsibility of his mother and his home when he was a little chap. He has never forgotten it. The facts that he is an actor and a Spaniard have not robbed him of the American-man way of looking at things. He never evades responsibility.

Tony is the true cosmopolite, the actual democrat. As a boy he lived in Campamento, whither flocked tourists from all over the world. He used to talk to these tourists, Moor and Frenchman, English and Egyptian. Old and young. Men and women. He learned a great many things from them, points of view, philosophies, beliefs, ambitions. And he has never gotten over the interest in talking, in making friends, with all sorts and kinds of people. Taxi driver, business man, gondolier, fellow-actor, he mixes with and learns from them all.

Tony has a deep understanding of children. His comradeship with my small daughter is a lovely thing to watch. He knows children because he has not forgotten his own childhood. He knows that they suffer deeply and easily forget. That they are sensitive and proud. That they are not inferiors, but, very often, superiors and that they are, at all times, equals. He meets them on this ground and so he is successful with them. This, too, is an important factor in the portrait of a man.

He has a nice reverence for women, without being tinctured in any way with a maudlin sentimentality. In his youth two or three women were motherly and kind to him. He has never forgotten it. It is anathema to him to hear men speak cynically or skeptically of women. He always says that no matter how old he lives to be or what enters his life during the years to come he will never forget the women who have ministered to his life and well-being, unselfishly, encouragingly, consolingly.

This is quite in line with another or, with the same, really, characteristic of Tony's. He doesn't forget old friends. Not ever. No matter how widely different his life may have become from



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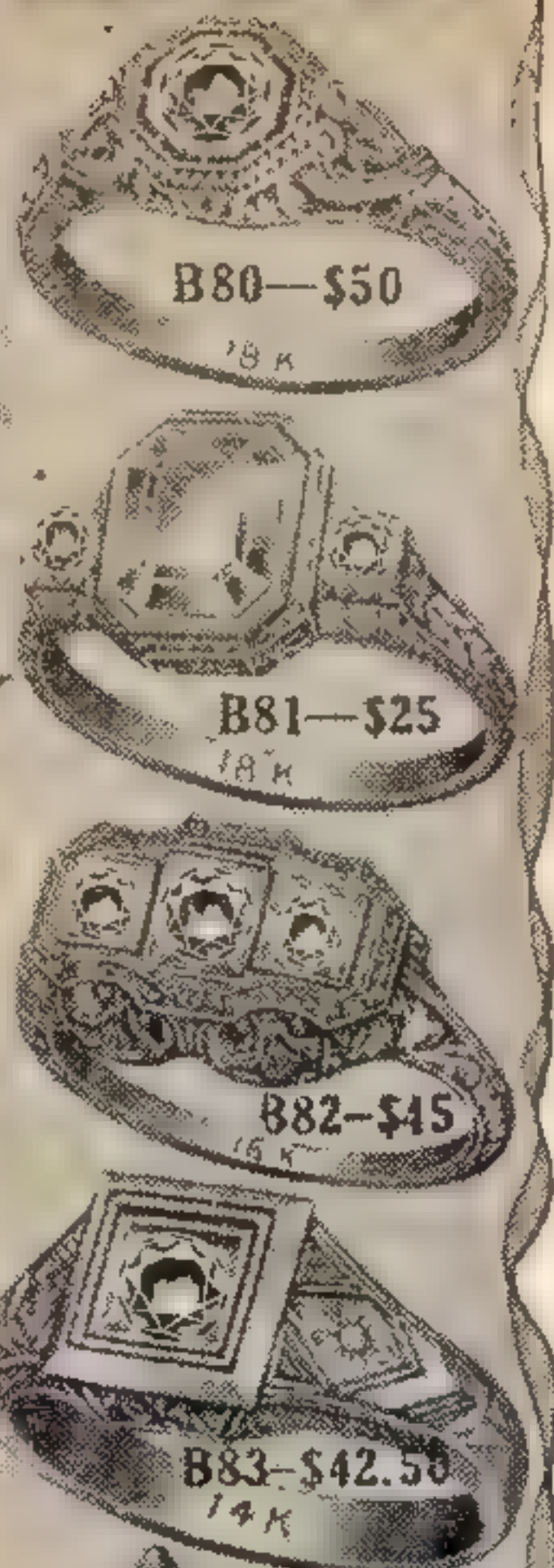
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the lives of some of his old friends he never fails to look them up, write to them, send them flowers when he is nearby, things like that. We never go to New York that he does not say, "I must ring up Mrs. so-and-so, or Mr. Someone Else . . . they were so kind to me when I was having a hard time."

A man may be judged by his friendships. Tony has many friends.

While we were abroad this past summer working in "Mare Nostrum" Tony paid a visit to his mother. The first visit in more than fifteen years. The train drew into the little, rural station. There were no baggage men and it was up to us to do our own shifting. I started to collect my coat, gloves, etcetera and then turned to Tony to see why he had not begun to take the valises down. I beheld him rooted to the spot, as pale as Death, his breath coming in difficult gasps, his hands clenched. I didn't know, for the moment, what in the world to think. A dreadful fear clutched me that he was about to have a stroke. Something terrible. Then it came to me that he was having a stroke . . . a stroke of sheer emotion. He seemed incapable of motion. Tears stood in his eyes. It was only when I began to take down the baggage that he came to himself and prevented me from doing the heavy lifting. Then, like a man in a trance, he followed me from the car and went, straight as an arrow, wordless, to the arms of a little, old lady in black, standing on the crowded platform. They stood there, locked in one another's arms,

oblivious, the world consisting only of Tony for his mother and his mother for Tony. Years had dropped away like dry leaves and a little boy had come home again.

Tony has varied interests. He is immensely absorbed in his work, but not to the exclusion of all other activities, hobbies, occupations. We read a great deal. And while we were abroad for the purpose of picture making we did considerable sight-seeing, too. Tony was curious, interested, the delight of the guides. And while he has the commercial instinct to some degree, at any rate, there were many times when commercialism wounded him. In Notre Dame, for instance. He was standing there, dreaming, in a haze of gorgeous old stained glass and the relics of antiquity. There came a touch on his arm—he was being asked to buy *souvenir postals*. For him the spell was broken. He said to me, "To think of it, Notre Dame. The charm has been sullied. It has been made into a shop instead of a retreat from the fatigues of modern life."

There are many colors in a portrait. Many lines. Many lights and shades. And the portrait of a man is never quite complete while that man lives. This one is not complete. It merely tries to etch for those who may be interested a few of the lights and shades of the Tony I know. It proves, I think, that they are pretty well blended in him, that he has proportion and balance, sense and sensibility, charm and common sense. Tenderness and strength. The Tony I know. . . .

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fifteen American women (of some half-dozen nationalities), one would naturally ask him which seemed to him the perfect American type. One did.

Not the perfect nose of Virginia Valli nor the appealing nose of Norma Shearer, but the one that most readily suggests the American girl?

The artist mused—and smiled.
"Ah, yes. The nose of Mary Pickford! There can be no doubt of that."

Hers is the nose, dainty, retrouse, and enticing, that the Spanish painter finds most frequently in—or should it be *on?*—the American girl.

And any woman who knows masculine characteristics is likely to concede that a man who will smilingly discuss pictures for an hour and a half before breakfast, especially after a night of supper clubbing in New York, must, indeed, be a great artist.

The True Life Story of a Chinese Girl

(Continued from page 29)

spring of a Chinese marriage. - Everyone else in the family must wait on him and serve him. All his wishes are granted, if possible.

I will show you just how strong this tradition is in the Chinese family.

My father, being a free and unhampered male, left China and returned to California when his first son was still quite young. He arranged a second marriage in San Francisco, with my mother being chosen as his bride.

From the marriage of my father and mother six children have been born. Father has never returned to China in all this time, nor seen his first wife or son for, perhaps, thirty years. Yet he has turned over all his property in China to this son, and is still sending him to school, though the son is now a man of thirty-six, married and with a family of his own.

Through all these years, father has supported this son, and later the son's family, and has told me many times since I have earned some little money in pictures, that I should send my money to this half-brother in China. Believe me, I don't do it. I should think that when a man is thirty-six years old he ought to be able to take care of himself.

It seems that my half-brother has an ambition to become a great scholar. It is not thought proper for a scholar, in China, to lower himself by work of any sort. So for thirty years my half-brother has been going to schools and universities, and probably he will continue to do so for another thirty years. It never occurs to him to thank my father for supporting him and his family all these years. Instead, he and his mother write to us and try to tell us how we should order our lives. Father thinks this is perfectly right and natural. He still clings to all the Chinese traditions sternly.

But, though I love father dearly, and am proud of my people, I can see their faults. It is the cause of much conflict in me, sometimes. I don't suppose an American girl can begin to realize what conflict. . . .

Do not think it is easy for me to throw over the traditions and customs of my people. I have behind me countless centuries of Chinese ancestors who have unquestioningly obeyed the rules laid down for them by *their* ancestors. No people revere their parents as do the Chinese. The father's word is law in the household, never to be disputed. The Chinese child is born with ages of superstitions, beliefs, traditions in his blood.

It is no light thing to cast them all aside, in one generation, believe me. Sometimes when I have defied my father, who is the kindest, gentlest man alive, I have gone off by myself and wondered if, after all, I was in the right. I have wondered where my course will lead me.

I puzzle over things a great deal. But I had better get back to my story. After father was married he brought my mother direct to Los Angeles, but not to Chinatown here. They never did live in Chinatown. Father invested his money in a laundry, which he still runs, and took a house on Flower Street. It was there that my older sister and I were born, also my three brothers who are younger than I.

My sister was named Wong Lew Ying, but her arrival was not the signal for any rejoicing in the family. In fact, when father found out that his first child was a girl he was so disgusted that he didn't come home for days, mother says. And when he did come home, he wouldn't even look at the baby for some time. Lew Ying was certainly considered a total loss.

Then, to make matters worse, I was born second in the family, on January 3, 1905. Not only did my father have two girls on his hands, but mother, my sister and myself all contracted the measles as a crowning insult. It is a wonder father ever did get over that. Luckily he had four sons born later, or he might never have become reconciled to his Los Angeles family.

I was named Wong Lew Song, which means Frosted Yellow Willows. A rather unusual name, isn't it. Most Chinese children have names, which, interpreted into English, sound rather attractive, though they wouldn't do for everyday use. They are all right in poetry, but I wouldn't want to be called Frosted Yellow Willows by my acquaintances. It sounds altogether too quaint for a modern Chinese girl.

Probably my earliest memory is of playing with some English children who lived next door to us for several years. Until I went to public school it never occurred to me that I wasn't of the same nationality as the children in the neighborhood. We all played games together and romped around with no thought of color or creed to disturb us.

I remember, though, that I was very shy as a little child. I had been taught to be quite decorous, and to carry myself with dignity, particularly before my elders. One day, I was in the neighbors'

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studies, what we had learned in this class and that, how pleased our parents would be over our progress. We had not yet made friends with our schoolmates, but as we were both shy we expected that it would take time to do that. Then, one day, on our homeward way, the world came crashing down around us.

A group of little boys, our schoolmates, started following us. They came nearer and nearer, singing some sort of a chant. Finally they were at our heels.

"Chink, Chink, Chinaman," they were shouting. "Chink, Chink, Chinaman."

They surrounded us. Some of them pulled our hair, which we wore in long braids down our backs. They shoved us off the sidewalk, pushing us this way and that, and all the time keeping up their chant: "Chink, Chink, Chinaman. Chink, Chink, Chinaman."

When finally they had tired of tormenting us, we fled for home, and once in our mother's arms we burst into bitter tears. I don't suppose either of us ever cried so hard in our lives, before or since.

We asked our father, sobbingly, what it all meant. Why had the little boys pulled our hair, slapped us, driven us from the sidewalk? We had done nothing wrong. We had tried always to behave in a proper manner. We had been polite to our schoolmates, respectful toward our teachers, as our parents instructed us to be. What was wrong?

Perhaps our father was sad at heart, to find that social ostracism had come to us so early. Perhaps he was resentful. But he showed nothing of this as he took us, one on each knee. He explained to us, gently, that it was no disgrace to be Chinese, that indeed we must be proud always of our people and our race. But, he told us, our position in an American community must at times be a difficult one. Perhaps it was as well for us to find this out now, while we were still so young, he said.

"Accept everything in life as it comes," he instructed us. "Hold no malice in your hearts toward anyone."

So, the next day, we went back to school

again, though we felt that we were suddenly thrust into a new and terrifying world. And it proved to be just that. What some of the older boys had started, the others now continued. The girls joined them, too. At recess, at noon, after school, the great game was to gather around my sister and myself and torment us. We never fought back. Our father had told us to hold no malice in our hearts. We never cried before our schoolmates. Our father had told us that we must be too proud to cry, and show that we were hurt.

We tried to walk unconcernedly home from school, always with a larger and larger crowd of our tormentors around us shouting, "Chink, Chink, Chinaman. Chink, Chink, Chinaman." Yanking our "pigtailed" as they called our straight black braids of hair. Pushing us off the sidewalk into the street. Pinching us. Slapping us.

We hurried along toward home as fast as they would permit, our eyes downcast, our lips tightly closed. Sometimes we had to bite our lips very hard to keep from crying.

Presently, of course, it became unbearable. Every day was one of torture for us. We lived in such terror that we couldn't keep our minds on our lessons. We became ill with fright. All our bright dreams of making friends with our schoolmates, of standing well in our lessons, of winning the approbation of our teachers, vanished. We were just two hunted, tormented little creatures, and presently our parents realized that they must find some escape for us.

So, to our tremendous relief, we were taken out of the California Street School and placed in the Chinese Mission School in Chinatown. Here though our teachers were American, all our schoolmates were Chinese. We were among our own people. We were not tormented any longer.

As she grows older Anna's problems become greater. Don't fail to read of how Anna solves them in the September issue.

The Sign of the Question Mark

(Continued from page 70)

nice girl, Sunshine, and people like you always get their questions answered. Theodore Von Eltz played in "The Red Kimono," and in "Queen O' Diamonds," an F. B. O. picture. He doesn't give his age, but he was born in New Haven, Conn., and is married and has a son about fourteen years old. He lives in Hollywood, and his address used to be 1722½

Las Palmas Ave., but people move so often in Hollywood that you can't be sure.

MARTHA LEE—Frank Mayo is still in pictures. He was in "The Unknown Lover," and you can get his picture by writing to Warner Brothers Studio, Hollywood, Cal.

Between Reels

(Continued from page 65)

features a foot or so from the camera and then smirking into the lens like a cross between a Cheshire cat and a toothpaste ad;

Supposedly gouty old gentlemen upon whose profusely bandaged feet is dropped practically every movable object from a pitcher of ice water to an adult elephant, to the hilarious amusement of

the rest of the cast;

Little Apache heroines of Paris whose costume consists of a jersey sweater, a wild coiffure, and a rose between the teeth, and who cease their devastating playfulness only long enough to go into the inevitable Apache dance about the middle of the third reel;

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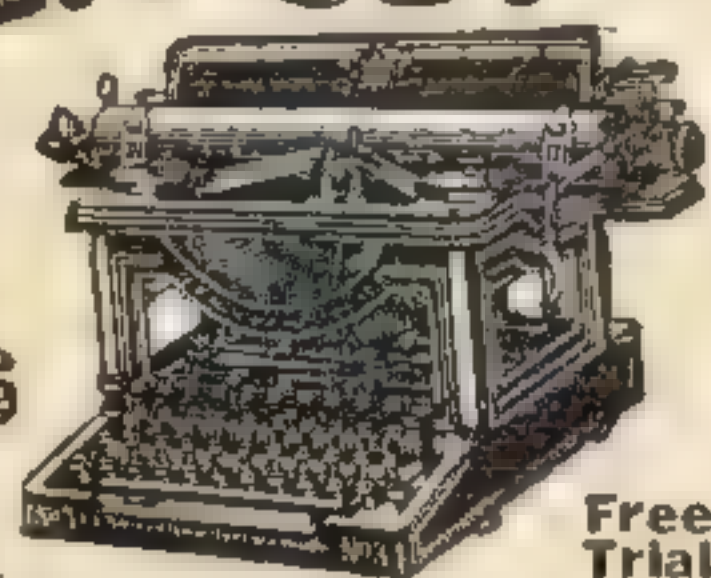
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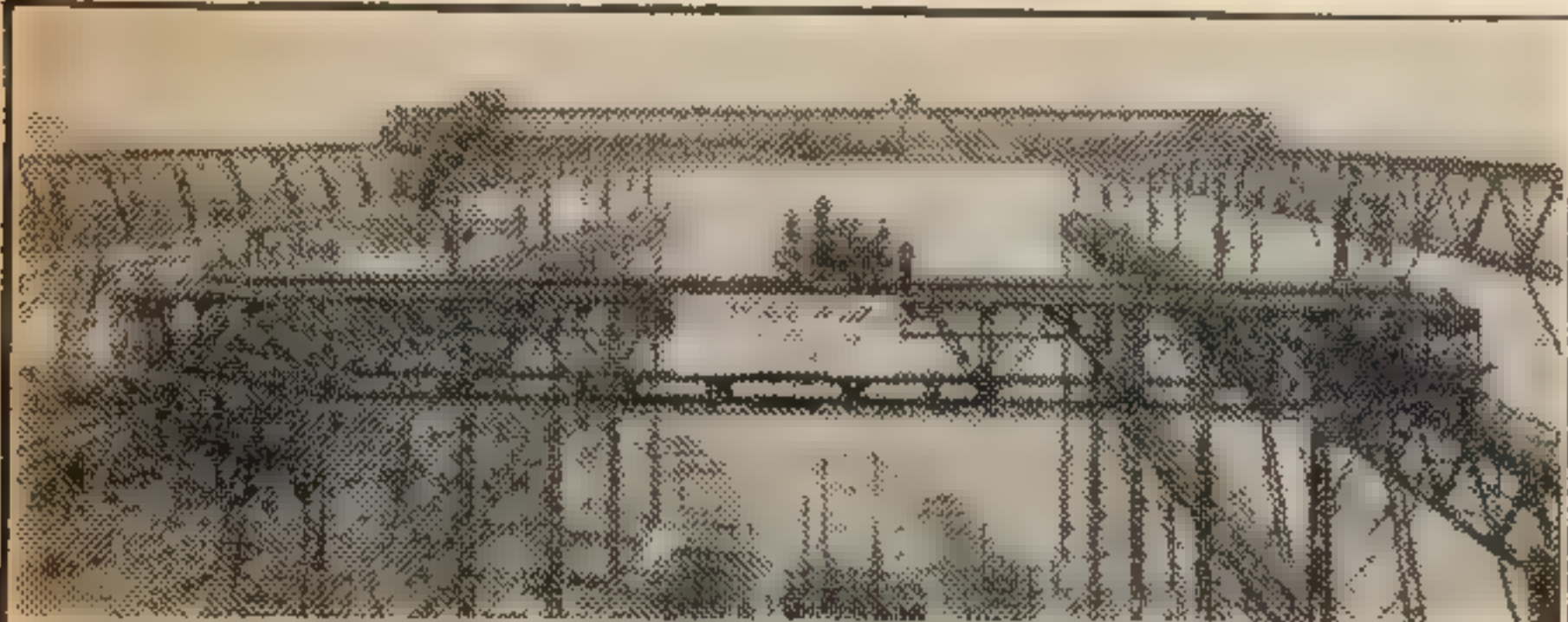


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relief” have a certain delicacy and subtle finesse reminiscent of an old-time bar-room.

Hallowed Memories

TOD BROWNING and **Lon Chaney** are now planning to film “The Road to Mandalay.” We have plenty of faith in the ability of these two very capable gentlemen, but we doubt if that classic can ever be adequately translated in the limited medium of the screen.

It can't possibly be the real “Road to Mandalay” without an erratic baritone basking in the eerie glare of a green spotlight as he soulfully sings those immortal verses, while backstage there is a soothing murmur of falling props as the stage hands make ready for the trained seal act that is to follow

What Life Has Taught Blanche Sweet

(Continued from page 55)

Little Tot's Nursery.

When Blanche's little wings grew stronger and her little limbs grew longer she became a very well-known child actress, under the name of **Blanche Alexander**. It may seem like a crack at **Hobart Bosworth**, but she was a child actress in his company. Also in these infant days she toured the country with **Chauncey Olcott**, **Holbrook Blinn** and **Maurice Barrymore**, father of the immortal trio, **John**, **Ethel** and **Lionel**.

Blanche grew to the age of ten years in joyous ignorance that there were schools where reading, writing and 'rithmetic were pounded into tender minds. She knew how to read and write, and as for the 'rithmetic, her grandmother, who toured with her, took care of the bank account. Why worry?

Blanche wouldn't have, but her grandmother did, and presently placed her in **Miss Heads' School for Young Ladies**, in Berkeley, California. This was a perfect shock to Blanche. She much preferred being an actress to being a Young Lady. She had never associated with other children, and to be herded around with twenty or thirty pig-tailed Young Ladies of eight, ten and twelve years was an experience for which she had no enthusiasm. After all, can you blame her? She who had been the favored pet of **Maurice Barrymore**?

But the greatest grief of all was the geography. Blanche's teachers tried to sell her the idea that the United States of America was a pink and green map. Blanche jolly well knew better. She knew it was a vast territory of one-night stands, hotels and rushing railroad trains. She didn't care what went up and down the Mississippi River unless she went along with it. She was much more interested in the Chicago theaters than in the number of hogs that daily went to an unimportant death in Chicago's slaughterhouses.

So, after a year in school, the only



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WRITE NEAREST OFFICE

plain walls, in cream, apple green or any other color; does better with at least one or two prints done in color. Naturally, a room wall-papered in a figure can stand far fewer spots, pictures and other wall adornments than a room with a plain background to begin with.

Once having been satisfied with your prints and etchings the next consideration is that of grouping them, hanging them. This is of the utmost import. The most charming pictures can be lessened in value by bad arrangement.

One of the things not to do, of course, as most of you know without being told, is to hang your pictures above the range of the average person's vision when he is standing. Never do that. Always hang your pictures so that a person of ordinary height can look squarely at them when he is standing in your room. Pictures hung too high are not only awkward and out of balance, but they are silly, as well, since the pictures of today are supposed to be of real charm and beauty and should not require a tip-toeing posture in order to be enjoyed.

Enjoyment is what the pictures we hang today should mean. Spots, interludes, of real artistry wherever the eye meets them. And meet them it should.

When pictures are grouped, when they are hung in twos, threes or fours, they should be so arranged as to form a pleasing and harmonious pattern. For instance, if you have a narrow panel picture, it should be topped with another long narrow one running lengthwise above it and on either side of the panel should be placed two small spots or much smaller prints or etchings, whichever they may be.

Another rule is never to hang pictures so that they give the unpleasant effect of slipping. That is, one picture of a group should have the effect of supporting another picture so that the general result is one of firmness and stability. Just as, when a picture is hung above a mantel or above a book-case it achieves a settled-in, permanent look that is, though you may not realize it, a great part of its charm.

Pictures should blend with the room, as to size as well as to color. They should never start out of the wall and greet you. You should find them with your eyes, linger on them with a feeling of pleasure and be able to pass on without the sense that you have been forcibly arrested.

There are any number of books on etchings, prints, et cetera that may be bought, or sent for, from any average book-shop. It is a fascinating subject, full of color and atmosphere.

The Reviewing Stand

(Continued from page 54)

A MAN FOUR SQUARE—75%

BUCK JONES did better by himself this time. This film moves rapidly and consistently, with no entanglements of plot. It is sheer melodrama of the

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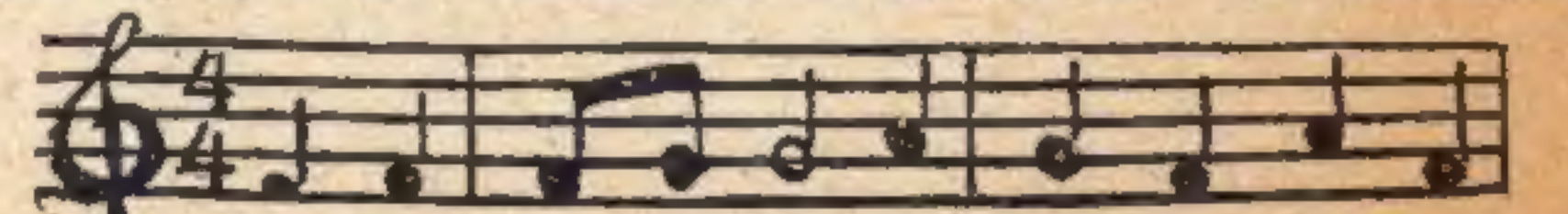


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False modesty keeps some women from learning the facts about modern feminine hygiene

DESERVING of sympathy is the woman who shrinks from the facts of life, who is cut off from the knowledge possessed by other women around her. Because her false modesty robs her of membership in the intimate Bond of Womanhood. How can such a woman learn the truth about so personal a subject as feminine hygiene? How can she know that the great risk to women today comes from the use of poisonous antiseptics like bichloride of mercury and carbolic acid in its various forms?

Every doctor will tell you this

Until recently there was nothing to take the place of these poisonous compounds in the practice of feminine hygiene. Every woman who sought real *surgical* cleanliness was forced to run the risk of hardening delicate membranes and even leaving an area of scar-tissue.

But every woman can be thankful that these risks are a thing of the past, now that *Zonite* is on sale at practically every drug store in the country. *Zonite* is the Great Antiseptic. No burning. No hardening. No danger of accidental poisoning; safe in the hands of a child.

Yet *Zonite* is actually *far stronger* than any dilution of *carbolic acid* that can be safely applied to the body. Ask your physician about this antiseptic-germicide.

Send for dainty women's booklet specially prepared by the Women's Division. Frank, scientific, free. Mothers especially will appreciate its value. Use coupon below. *Zonite Products Co.*, Postum Building, 250 Park Avenue, New York, N. Y.



Use *Zonite* Ointment for burns, scratches, sunburn, etc. Also as a powerful deodorant in the form of a vanishing cream.

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plains, with plenty of love-interest and many harrowing thrills besides. There is the interesting situation of two men—"pals," as they call themselves out there—who love the same girl and whose friendship is threatened by jealousy. The conflict is physical as well as spiritual—and the climax takes place on a frail platform overhanging a precipice, where the two men fight it out while the girl looks on with traditional Western incompetency. This contributes suspense and a chance for Buck to be a real hero, and brings about the denouement in a fairly logical way. For every one knows that when you've been hanging over a canyon with nothing but a blade of grass to cling to, you don't care much whether you get the girl or not.

The cast includes: *Buck Jones, Marion Harlan, William Lawrence, and Florence Gilbert.*

It was directed by R. William Neill. —E. G.

THE TEST OF DONALD NORTON—75%

THE first reel of this opus is devoted to a sort of a prologue, introducing a manager of The Hudson Bay Company, a supposed Indian boy, whom he had befriended and the squaw who claimed to be his mother. There is a mere hint that the squaw who hates the boy is not his true mother. From here we jump into the main part of the story. There is a double triangle—in the love element and business. The plot plods along, it is logically enough developed but the general effect is more inducive to sleep than amusement. However the viewer did find the many beautiful snow shots enjoyable and worth the time spent.

George Walsh appeared as the supposed half-breed. At times he was effective, but only occasionally. The heroine was played by Eugenia Gilbert, a very attractive brunette, whom we have never seen before. Her work was very good.

The cast includes: *George Walsh, Eugenia Gilbert, Tyrone Power, Robert J. Graves, and others.*

It was directed by B. Reaves Eason. —T. G. B.

THE LOVE THIEF—80%

"THE LOVE THIEF" held our attention for we were conscious of taking a sort of a last look at the shadow being of Greta Nissen, the personable Swedish star who declares this is her last flicker. We don't want to accept her ultimatum. Even though her role was not especially strong Miss Nissen invested it with her usual charm.

This is another link in the chain of mythical Kingdom romances—what seems a never ending chain at that. The story centers around the proposed marriage of the Crown Prince of one country to the princess of the other, to further certain affairs of the state. Our betrothed quite conveniently meet and one is unaware that the other is royalty. There are some very amusing complications.

Norman Kerry is very handsome in uniform as the prince. Nigel Barrie is very good in his role. We wonder why this handsome man never seems to get his just dues.]

The cast includes: *Norman Kerry, Greta Nissen, Marc McDermott, Nigel Barrie, and others.*

It was directed by John McDermott. —T. G. B.

THE ISLE OF RETRIBUTION

—80%

ON the next hot night we recommend that you go to see the regeneration of Robert Frazer in the Far North. If it doesn't appeal to you as drama, it will be sure to thrill you as a glimpse of some of the most glorious mountain snow scenes that have ever been filmed. If this is really Alaska, it is a far better Alaska than we have ever known before. There is a very good chance that the story may grip you, in spite of its many incredulities. A group of soft and pampered society people are shipwrecked in the icy waters around Alaska, and come under the control of an almost savage refugee from the Siberian salt-mines, who takes out upon them the cruel revenge he has always longed to have against the society which condemned him to Siberia. Victor McLaglen as this giant is almost a fabulous figure in his strength and brutality. You forget the improbability of it all, taking a certain elemental joy in the cruelty of the man, and the conflict. And of course they all get back home safely, much improved by the experience.

The cast includes: *Victor McLaglen, Robert Frazer, Lillian Rich, Mildred Harris, and David Torrence.*

It was directed by James Hogan. —E. G.

"MONEY TALKS"—60%

"MONEY TALKS" is monotonous stuff. Owen Moore contributes a few bright spots by sheer triumph of personality but having said so much we have said it all. The story gets off to a fairly good start, but after that it meanders along with indifferent action, indifferent comedy and really monotonous sequences. It may be that Bert Roach, who supplies a goodly portion of the "comedy" is not the type that arouses our risibilities, or it may be that unpleasant persons suffering from mal der mer have the sad effect of making us feel a trifle ill ourself. Whatever it may be, we were unpleasantly bored. Owen Moore is Sam S. Starling, a "peppy" young advertising man, full of bright ideas but very shy on cash. He is married to "Baby" tonelessly played by Claire Windsor. We discover "Baby" giving a tea-party during which two gentlemen from a Credit Furniture House arrive and remove the furniture. The telephone service is discontinued; the electricity supply is cut off. "Baby" is sick of it all and goes home to mother. Sam S. Starling, desperate, sets out to set the Hudson afire. He propagates a somewhat hazy scheme for putting a pleasure resort "on the map." The rest of the story—and there is a good deal of it—has to do with the developments of this scheme. We didn't laugh at the "comedy" and we didn't care a bit about the "tragedy." It may amuse some, but we were not among them.

The cast includes: *Claire Windsor, Owen Moore, Bert Roach, Ned Sparks, Phillips Smalley, Dot Farley, Kathleen Key and George Kuwa.*

It was directed by Archie Mayo. —G. H.



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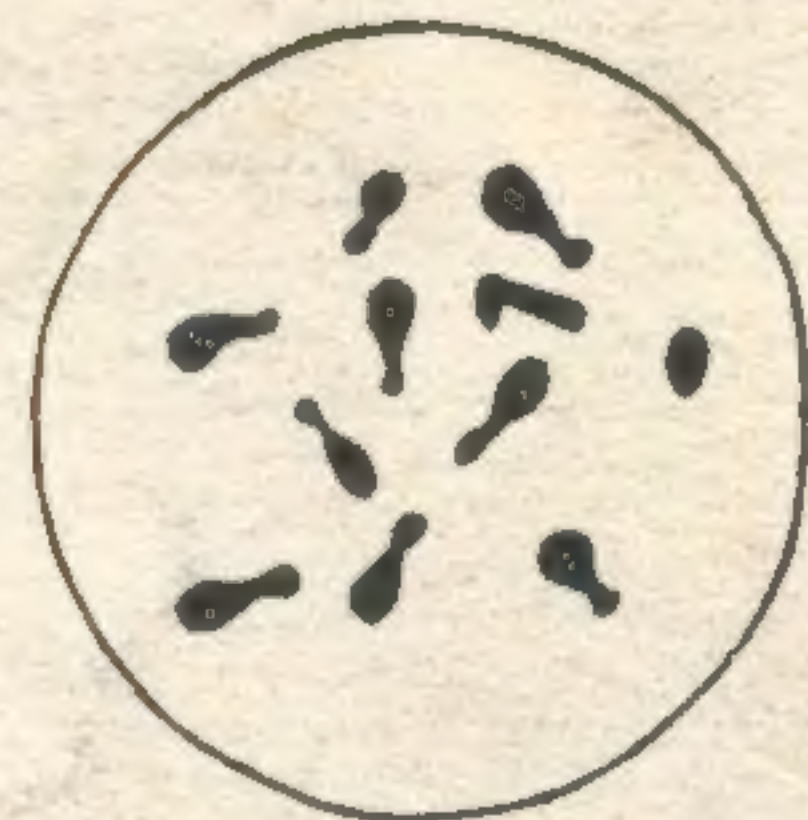
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DANDRUFF?



Bottle Bacilli, the cause of Dandruff. Illustration reproduced from Hazen's "Diseases of the Skin." C. V. Mosby, Publisher.

Dandruff is a disease difficult to cure, but easy to check.

Unless checked and properly treated it has a persistent tendency to reappear, and often in more virulent form, with possible loss of hair or even total baldness.

The treatment to check dandruff requires constant cleanliness and the use of a suitable antiseptic solution to combat the disease and to heal the scalp.

Bobbed hair reveals it

THE current vogue of wearing the hair bobbed has revealed to many women that they have dandruff. In the past, folks thought of dandruff only as something that spoiled the appearance of a man's blue serge suit.

But we all have reason to be concerned about dandruff, for it is a germ disease which, unless properly treated, often brings with it the loss of hair or possible baldness.

The ideal treatment to combat dandruff conditions is the systematic use of Listerine, the safe antiseptic.

We have received hundreds of unsolicited letters from Listerine users, who are most enthusiastic in their claims for what Listerine will do in this way. If you are troubled with dandruff you owe it to yourself to try it.

The use of Listerine for dandruff is not

complicated. You simply douse it on your scalp, full strength, and massage thoroughly. The effect is antiseptic, cleansing and healing. And you will be amazed to see how this treatment, followed systematically, combats dandruff.

Moreover, Listerine will not discolor the hair nor will it stain fabrics.

Try Listerine some evening when your scalp feels tired and itchy. Dandruff is probably causing the trouble. Apply it generously and then massage vigorously. You will find it a stimulating tonic for the scalp, and in addition to combating dandruff, you will find that it adds that luster and softness to the hair that is so important a part of being well-groomed.—Lambert Pharmacal Co., St. Louis, U. S. A.

LISTERINE

—and dandruff simply do not get along together